

SEVENTY-NINTH NECK-BITING BASH ISSUE!

SCARY MONSTERS MAGAZINE™



\$8.95



THE FANG-TASTIC WORLD OF
SCREEN VAMPIRES





SCARY MONSTERS MAGAZINE



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PUBLISHER & EDITOR IN CHIEF DENNIS J. DRUKTENIS
 ASSOCIATE EDITOR SUSAN M. DRUKTENIS
 MONSTER MAGAZINE MASCOT SAM SCARE
 ARTISTS THIS ISSUE SCARY TERRY BEATTY, FRANK GAROFALO,
 DAVE "DR. SWAVE" PIPER
 WRITERS THIS ISSUE CRAIG T. ADAMS, RON ADAMS, MIKE
 BOGUE, KENT R. DALUGA, DENNIS J. DRUKTENIS, ROBERT
 FREESE, DAVID FUENTES, DR. GANGRENE, MARK C. GLASSY
 PH.D., DAVID HAWK, PAUL S. KNIGHT, ROD LABBE, DAVID ELIJAH
 NAHMOD, DEBORAH PAINTER, DAVE "DR. SWAVE" PIPER, JOHN
 SKERCHOCK, BOB STATZER, JOE WINTERS



A Real Monster Magazine!
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**Check out the SCARY MONSTERS
 MAGAZINE Facebook Page!**

It's a great time to be a monster fan these days. There's a wealth of monster magazines being published today. Hey, you can even find **FAMOUS MONSTERS OF FILMLAND** side by side on the newsstand with **SCARY MONSTERS MAGAZINE**! Familiar horror comics like **CREEPLY** and **VAMPIRELLA** are now being published again. And perhaps best of all those titles as well as **ERIE**, **DARK SHADOWS**, **BORIS KARLOFF'S TALES OF MYSTERY** and many others are being collected and reprinted in hardcover editions. All sorts of pre-code horror comics can also be found along with reprints of some of the vintage monster magazine you might remember from the late 50s and early 60s.

And let's not forget about all the scary stuff now available on DVD. Even, TV, at least in the Chicago area is monster-filled especially on Saturdays. On Saturday mornings you can even catch a couple of episodes of **JOHNNY SOKKO AND HIS FLYING ROBOT**. As noon time comes around you can catch all kinds of stuff on the U and its many sister stations. You can watch **Svengeoolie** at noon on the U or two other times during Saturday with different movies each time on different stations. Many times while I'm typing away on the magazine on Saturdays I'll have U TOO on starting at one with two episodes of **FRIDAY THE 13TH THE SERIES**, with Sven at three and Elvira at five. What a scary lineup! While I really can't afford to stop and watch the entire shows and watch a lot of it through my left ear, it's still great as scary background noise.

It's not only a great time to be a monster fan but it's also a great time to become a monster fan with all the available scary stuff available as mentioned. It's possible you may be picking up this *Real Monster Magazine* for the first time since with this issue we are back in comic book stores. If so, buy it now before it bites you in the neck! For those of you who thought we died when we disappeared from the comic book stores we're still alive and well. Purchase those back issues you missed!

An undead monster magazine is ready for your viewing and reading pleasure.
ENJOY!

SD



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348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com www.scarymonstersmag.com



Great to see Count Gregory on the cover of the latest issue. People here in Oklahoma know the many charitable deeds he has done over the years as well as entertain us. We were also fortunate in the Sooner State to have had great hosts like Mazeppa (actor Gallard Sartain—perhaps the funniest host ever) and Peter Hart from **FANTASTIC THEATER**, both of which were on in the Tulsa market. If you grew up in the southeastern part of the state, there was also “**BOO THEATER**” from Ft. Smith, Arkansas on the airwaves as well. All of these made the 1950s-1970s a great time to be a fan of classic horror in Oklahoma.

Many thanks to your magazine for keeping so many pleasant memories alive and passing the love of these films on to a new generation.

BEN ODOM Norma, OK

I love stories of local horror legends such as Count Gregory, who left a mark on many citizens of Oklahoma. I remember visiting Lehigh, Oklahoma and watching Count Gregory and was totally fascinated with his horror hosting! I was from the Bay Area in California and the horror host that again kept me glued to the TV was cigar chomping Bob Wilkins, now visiting Oklahoma I was experiencing another horror

host that again kept me glued to the TV and no matter how lame the horror movie, Count Gregory kept it entertaining! Horror hosts such as Count Gregory, Elvira and Bob Wilkins inspired me to become the *Demon Warrior*. I don the mask to give tours through haunted locations in Old Sacramento and on the side I am a true paranormal investigator. Attached is a picture of my *Demon Warrior* persona.

PAUL DALE ROBERTS Elk Grove, CA



Dear Dennis,

I recently purchased SMM #78 and, I have to say, the magazine keeps getting better and better! Each issue is shock-filled of articles, columns and fiction guaranteed to please us monster lovers.

I was especially happy to see a few features devoted to horror fiction of the past. As much as I enjoy reading about the great old horror movies, actors, and hosts, I'd like to see more articles on classic horror fiction, possibly even an occasional short story reprint as you did—and so nicely illustrated—with “**DRACULA'S GUEST**,” in this issue.

I also enjoyed Mark Glassy's article on the “**STRANGE**



SEVENTY-NINTH NECK-BITING BASH ISSUE! 004 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

TALES" pulp magazine, generously enhanced with photos (from the author's own collection) of most of the magazine's cover and title pages. I'd love to see more fine articles by Dr. Glassy (and perhaps other authors) on various topics of pulp fiction, especially in the horror genre.

But let's not forget the other authors and articles regularly featured in SMM, such as Robert Freese and Dr. Johnny Scareslock.

I also want to offer kudos to Bob Statzer for his "TO LOVE A VAMPIRE" serial and a hearty welcome to Mike Bogue and his "KAJU KORNER."

Keep up the good work!

NORM FERRIERE West Hartford, CT

Dennis,

I received in the mail today SCARY MONSTERS #78 which I had ordered from CREEPY CLASSICS. The article on OKC's own John Ferguson, aka Count Gregore, was just outstanding. To my knowledge and memory, this is the best article ever written about him in his fifty plus years of entertainment here in the OKC area. An article way overdue I might say.

I guarantee you one of the fondest memories I have as growing up as a kid here in OKC was Saturday nights at 11:30 PM watching the Count hosting SHOCK THEATER. I would give a king's ransom to have tapes of those shows, but unfortunately this was a few years before videotape came along.

One final thing if I may. Please forward my congratulations if you can to the author of the article, Mr. Fowler. He did an excellent job.

LARRY BOYINGTON OKC

Hi Dennis,

SCARY MONSTERS #78 is full of good stuff. The coverage of Penny Dreadful is most welcome. Penny and cohorts are my favorite horror hosts (esses). Great issue all around.

The 20 year milestone is just around the corner. Keep Pluggin' away dude, you're making monster history!

The SCARY SECRET PHOTO is from THE VAMPIRE BAT or rather one of the lobby cards. In the scene from the actual movie Melvyn Douglas was wearing a hat and cloak at this point (he pulled it off later).

MICHAEL DODD Cleveland, TN

Sent: Wed, March 30, 2011

Hi Dennis!

I think the SCARY SECRET PHOTO in the new issue is Lionel Atwill from THE VAMPIRE BAT.

Love the new issue!

Thanks,

DOUG FERRINI

Sent: Mon, 25 Apr, 2011

Hey Dennis,

I was going through old newspapers and found this cool ad for the Chicago showing of THE VAMPIRE BAT. I thought you

SCARY MONSTERS on the Stands!



Dear Dennis,

I bumped into a friend of mine at BORDERS, Parramatta, Australia and he had a mobile phone that could take photos. I asked him to take a photo of the 77th issue of SCARY MONSTERS MAGAZINE on display in the Film/TV section at BORDERS, Parramatta, Australia.

The 77th issue was fantastic. Looking forward to the 78th issue and keep up the superb work.

Thank you for all the great memories of those classic monster and horror movies of yesteryear.

Warmest regards,

SAM AGIUS Sydney, AUSTRALIA

Thanks Sam and BORDERS in Parramatta, Australia! Everyone keep your Scary sightings coming so we can continue this Scare Feature!

might like it.

Have a good day,

DOUG FERRINI

THE VAMPIRE

BAT: Big D!

Love the new issue of SM. I really dig all the articles SM feature's, not to mention that you have the best "Monster Kids" writers of any monster mag on the market. SCARY MONSTERS writers

are not researching their article, they lived them! That's what makes SM the best!

I bought a copy of some mag called "HorrorHound" basically for the Daniel Home cover of Vincent Price (a painting that I have seen in person) and I was sorry I spent the \$7.00 and I would have been more peeved if I lived in Canada and spent

Continued on Page 92...



6-M-33

The FANG-TASTIC World of SCREEN VAMPIRES

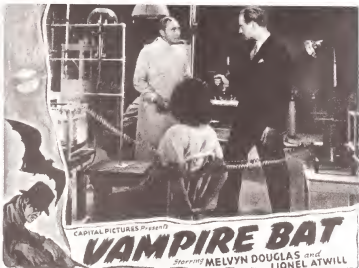
by Joe Winters

"Vampires are at large, I tell you... vampires!"

The words of the Burgomaster (Lionel Belmore) in 1933's **THE VAMPIRE BAT** turned out to be an overstatement, even though mad scientist Lionel Atwill's man-made sponge-blob was a scientific vampire of sorts. In the long run, however, Belmore's words were an understatement when you stop to think of all the vampires that have been at large on the screen over the years.

Vampire Joe has roots that go back possibly before recorded history. Eastern Europe is widely considered the cradle of vampire hysteria which resulted in everything from accusations to staked corpses. But from Europe to China...from India to the Philippines...from Africa to the Americas...practically every corner of the World has its ancient and modern vampire legends. And in Victorian-era literature, from John Polakoff's 1819 "The Vampire" through the serialized penny dreadful pamphlet exploits of "Varney the Vampire" to the most famous of all, Bram Stoker's 1897 novel "Dracula," vampires would leave their marks. To protect his property from piracy, Stoker himself presented a stage reading with an unknown performer in 1897. Also unknown to anyone at the time, the stage was being set for vampires to invade the new medium of motion pictures where countless undead incarnations would haunt our screens to this day.

All known prints of German director F.W. Murnau's **DRACULA** (1922) were ordered destroyed after a copyright case brought by Bram Stoker's widow, but happily the film survived. Meanwhile, the



CAPITAL PICTURES Present

VAMPIRE BAT

Starring MELVYN DOUGLAS and LIONEL ATWILL



rights to a stage version of "Dracula" were granted to Hamilton Deane, and by 1924 the Count began wowing Britain. In 1927 Horace Liveright secured the American rights, and it was on to New York, where a relatively unknown Hungarian actor named Bela Lugosi made the role his own.

By the early 1930s, only **NOSFERATU** and two official film versions of **DRACULA** (Universal, 1931), one starring Bela Lugosi, and the other in Spanish starring Carlos Villarias, depicted vampires on film and began establishing the rules. You could throw in the Lon Chaney silent **LONDON AFTER MIDNIGHT** (MGM, 1927) if you want, though the vampires in that film, and its remake **MARK OF THE VAMPIRE** (MGM, 1935) turned out to be bogus.

While **Dracula** could transform himself into, among other things, a bat, real vampire hats were only native to Latin America. It was inevitable, though, that something that good would have to find its way into

port on the Dark Continent, English saloon owner Webb Fallon (John Abbott) put the bite on unlucky gamblers and others in **THE VAMPIRE'S GHOST** (Republic, 1945). It's interesting to note that Fallon, when wounded by silver, could be healed by moonlight, a story element that dates back to Polidori's original vampire story.

A Greek island played host to plagued visitors, including a stern Greek general (Boris Karloff) in **ISLE OF THE DEAD** (RKO, 1945). As if the plague and a case of premature burial weren't enough, the rumor of a vampiric female preyed on the General's mind. Vorvolokas, or Vrykolakas, are indeed part of 18th century Greek folklore, predated by ancient Greek demon legends.

The back story of one Ormand Murks (played by Ian Keith, once said to be considered for the role of **DRACULA**) in Republic's **VALLEY OF THE ZOMBIES** (1946) is somewhat sketchy, but his condition did require a continuous supply of red stuff. Bela Lugosi was back to show us how it was done when he returned as the immortal Count in **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (Universal-International, 1948) only to meet his downfall at the hands of the Wolf Man (Lon Chaney, Jr.) and a plunge into the rocky sea for both.

Aside from a Turkish sighting of **DRACULA IN ISTANBUL** (1953), the Count took an extended coffin break until Britain's Hammer Films re-invented him (in the person of

Christopher Lee) for their own series of films that kicked off with the Technicolor blood-splattered **DRACULA** (1958), better known Stateside as **HORROR OF DRACULA**. Set in the Victorian era, the legend made its way several sequels later to modern-day London by 1972, and backtracking to early 20th century Hong Kong in Hammer's **LEGEND OF THE SEVEN GOLDEN VAMPIRES** (1974) with John Forbes-Robertson assuming the role of Dracula.

Beating Hammer's

premier vampire into the marketplace by little more than a fang's length, was Mexico's **EL VAMPIRO** (1957), an atmospheric black & white gem that stakes a claim to flaunting the first appearance of vampire fangs. It was quickly followed by **EL ATAUD DEL VAMPIRO (THE VAMPIRE'S COFFIN)** in 1958. Fifty years later, El Vampiro himself (actor German Robles) materialized in person, to the delight of an auditorium full of plastic-fanged fans, at the Pittsburgh area **MONSTER BASH**.

Fangs, of a sort, were evident too in American International's

THE DEVIL'S OWN BROOD!

HOUSE OF DRACULA



BLOOD OF DRACULA (1957), even though the Count himself was nowhere to be seen. The female American teen vamp (played by Sandra Knight), looked a bit like the original Nosferatu, but with hair and a few other differences. **THE RETURN OF DRACULA** (Gramercy, 1958) occurred when

the Count once again shipped out of Europe to sample small town American life (and small town Americans). Czech-born Hollywood actor Francis Lederer played the title role and would briefly return to it one more time in a 1971 segment of TV's **NIGHT GALLERY** titled "The Devil Is Not Mocked." And while Christopher Lee would not officially portray Dracula again for a few years, he did turn up as the undead uncle of a down-and-out seaside hotel proprietor in the Italian comedy **TEMPI DURI PER I VAMPIRI** (1959), better known as **UNCLE WAS A VAMPIRE**.

Before the decade was out, Universal-International put a new slant on the vampire story by placing their bloodsucker in the 19th century American southwest. Don Drago Robles (Michael Pate) suffered **THE CURSE OF THE UNDEAD** (1959) when he killed his own brother for loving Don Drago's young bride. Migrating north, Drago changed his name to Drake Robey and

a lucrative career as a gunslinger who couldn't lose...or could he? Depends on what kind of bullets you use.

Is she vampire or witch? In Italian horror maestro Mario Bava's **BLACK SUNDAY** (1960) beautiful Barbara Steele is a bit of both. As the evil Princess Asa Vajda, she is condemned as a witch in 1630 Russia with the mask of Satan nailed

to her face. She is then placed in the family crypt with a window in her coffin facing a holy cross. Despite all this, she is partially revived two-hundred years later by the blood from an accidental cut on the hand of curious visitor Doctor Kravcejan (Andrea Checchi) who later gives himself to her completely, thus enabling Asa to rise and begin taking possession of her innocent ancestor Katia (Steele again).

Speaking of lethal ladies, the "Carmilla" story got a Technicolor re-telling from French director Roger Vadim. Updated to 1960, **BLOOD AND ROSES** put the Karnstein family front and center with living descendant Count Leopoldo Von Karnstein (Miguel Ferrer) respectfully representing the once-infamous clan. When a dormant World War II bomb goes off during a fireworks celebration, a tomb is opened and out comes the spirit of vampire ancestor Mircalla to possess the Count's cousin Carmilla (played by the director's then-wife Annette

RENATO RASCEL
SYLVA KOSCINA
CHRISTOPHER LEE
KAY FISHER
LIA ZOPPELLI



"AGARRAME ESE VAMPIRO"

TECHNICOLOR

ULTRASCOPE

DIRECTOR: STEND

Color production. MODINA FILM. CO-PROD. MODIFILM FILMS

Vadim).

A twelve-part Mexican movie serial was bought up by North America's renowned revivalist of Mexican monster movies K.

Gordon Murray. He edited these chapters into four films chronicling the exploits of an undead named Nostradamus (played by "El Vampiro" German Robles) who seeks to establish a cult with the help of unbeliever Professor Duran (Domingo Soler). When the professor refuses to help, Nostradamus threatens to kill 13 people unless his demands are met. With his vampiric powers and with the help of his hunchbacked helper,



TECHNICOLOR

TECHNICOLOR

Nostradamus proceeds to carry out his threat. The films, in the order in which they should be viewed, are known to TV audiences as **THE CURSE OF NOSTRADAMUS** (1961), **THE MONSTERS DEMOLISHER** (1961), **THE GENIE OF DARKNESS** (1962), and **THE BLOOD OF NOSTRADAMUS** (1962).

More Mexican vampires were on the march the following year in **THE WORLD OF VAMPIRES**. Count Sergio Subotai (Guillermo Murray) sports a Liberace hair style and fangs that would be the envy of most any vampire. When not processing more vampires to rule, his favorite pastime appears to be playing a pipe organ, fashioned largely with human skulls! Director Alfonso Corona Blake went on to make at least a couple adventures of Mexico's crime-crushing masked wrestler El Santo, known north of the border as Samson. One of these was **SAVISON VS. THE VAMPIRE WOMEN** (1962).

1962 also saw the release of **EL VAMPIRO SANGRIENTO**

(a.k.a. **THE BLOODY VAMPIRE**) with undead Count Frankenhause (Carlos Agosti) and right-hand gal Frau Hildegard (Bertha Moss) up to no good. Some effectively strange touches help this movie along, and by the end you think it's over, right? No, the dastardly duo was back the very next year for **INVASION OF THE VAMPIRES**.

The Italians more or less kept pace with their

own slate of atmospheric vampire chills. Most involved scantily-clad (and occasionally nude) lovelies in peril from the presiding bloodsucker. Among the films, **L'ULTIMA PREDA DEL VAMPIRO** (1960), also known Stateside in 1963 as **THE PLAYGIRLS AND THE VAMPIRE** from



executive producer Richard Gordon. **ATOM AGE VAMPIRE** (1960) likewise made it to our shores in 1963, while **VAMPIRE AND THE BALLERINA** (1960) appeared in the States in 1962. **LA STRAGE DEI VAMPIRI** (1962) is

known by several titles, including **SLAUGHTER OF THE VAMPIRES**. Slightly-attired men were more of the heroic variety, as seen when muscle-man/actor Gordon Scott played hero Maciste in an Italian production known in the U.S. as **GOLIATH AND THE VAMPIRES** with our hero undergoing the necessary name change. As in many cases, the American poster for this one promised a bit more than the movie delivered. Another hero (played by Reg Park) fared better when he faced off with a



villain played by a name actor (Christopher Lee) and directed by a credentialed craftsman (Mano Bava). **HERCULES IN THE HAUNTED WORLD** (1961) benefited from Bava's expertise with lighting, color and atmosphere.

Christopher Lee was back, but as good Count Karnstein, the concerned father of a young woman being lured into **CRYPT OF THE VAMPIRE** (1964), Italy's initial version of the

"Carmilla" story directed by veteran Camillo Mastrocinque. Another significant contribution to Italian vampire cinema featured another king of horror, Boris Karloff, not only acting

THIS IS THE NIGHT OF THE NIGHTMARE... THE DAY OF THE UNDEAD!



as host of Mario Bava's 1963 anthology **BLACK SABBATH**, but portraying for the first and only time a vampire. In this case, the undead was referred to as a Wurdalak. And with Bava and Karloff in charge, no fangs were required to turn

this into a fright-filled segment, and another fearsome feather in the cap of both director and star.

A German-made vampire film was brought to America by Richard Gordon and dubbed into English as **CAVE OF THE LIVING DEAD** (1964) centering on a series of murders perpetrated by a vampire doubling as a mad scientist. In between Dracula pictures, Hammer gave us another family of

MONSTER VS GOLIATH...ALL NEW
...THE MIGHTIEST BATTLE OF THEM ALL!

SEE: the revolt of the faceless humanoids!
SEE: the torture chamber of the blue man!
SEE: the virgin-humans of the vampire god!
SEE: the lost island of the vampires!
SEE: the holocaust in the cave of fire!

DINO DE LAURENTIS PRESENTS
GORDON SCOTT

GOLIATH
AND THE
VAMPIRES

IN COLORSCOPE

FRANCA MARIA CANALE JACQUES SERINAS GORDON SCOTT... AMERICAN INTERNATIONAL...

CRISTOPHER LEE



ARIST ARIZZI BRIGLIA DAVIS JOSE GARCIA PIERA VALLINO JULY GARDNER
with THOMAS MILLER



With Bava and Karloff in charge, no fangs were required for **BLACK SABBATH**.

vampires carving out a piece of the action in the stylish **KISS OF THE VAMPIRE** (1964). In the end, the turn-of-the-century vampire cult is done in by a swarm of vampire bats, and ending originally intended for Hammer's **BRIDES OF DRACULA** (1960). Back in the present, Brits in France crossed the path of Count Sinistre (Hurbert Noel), a vampire whose own cult needed human sacrifices (don't they always?)

these horrors, John Carradine, returned to the role of Dracula which he played so well back in **HOUSE OF FRANKENSTEIN** and **HOUSE OF DRACULA**. But this time he was a couple of decades older and in the hands of William "One Shot" Beaudine for one of two films that turned out to be the director's swan song. **BILLY THE KID VERSUS DRACULA** was paired with **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**. Monsters seldom had it so bad.



Who's a-Frid of Barnabas Collins?

Monsters fared better on TV, especially when a faltering daytime gothic soap opera called **DARK SHADOWS** introduced sympathetic vampire Barnabas Collins (Jonathan Frid). The character's daring debut took place more than two-hundred episodes into the series and helped give it life for more than another thousand episodes.

While vampires occasionally flapped into self-parody, there were movies that intentionally put them in a lighter vein. Roman Polanski's **THE FEARLESS VAMPIRE KILLERS** (1967) cast the director himself as the assistant to renowned vampire hunter Professor Abronsius (Jack McGowan) and pitted against the vampire family of Count Von Krolock (Ferdie Mayne). Most of the character types that inhabit the genre are here, from hunchbacked servant to village idiot to saucy maids, and the future Mrs. Polanski, the late Sharon Tate as the love interest damsel in distress. Location filming in the Italian Alps and other nice touches including an impressive vampire ballroom sequence (hence the American release title **DANCE OF THE VAMPIRES**) make this a good splashy send-up of vampire movies, Hammer's in particular.

Going from Roman Polanski to Al Adamson takes a bit of adjusting, but this beloved drive-in schlockmeister gave us his own vampire parody, **BLOOD OF DRACULA'S CASTLE** (1969). Here, faithful butler George (John Carradine) extracted blood from captured beauties to sustain his employers Dracula (now calling himself Count Charles Townsend) and his Countess (Paula Raymond). In the laugh

department and most other levels, Adamson's film is woefully anemic. Drac was back one more time that decade, south of the border and up against Mexico's favorite masked wrestler, **SANTO IN 'THE TREASURE OF DRACULA'** (1969) is an entertaining enough yarn and, as the title suggests, combines El Santo, Dracula and treasure, with time travel tying it all together.

And with the swingin' sixties behind us, the sizzling seventies were off to some flying starts and stops. With at least four Hammer Draculas to his credit by this time, Christopher Lee got more literal with the role of **COUNT DRACULA** (1970). Alas, this was not a Hammer film, but a Spanish collaboration with director Jess Franco at the helm. So here is arguable Lee's best Dracula performance, along with the

casting of Herbert Lom as Professor Van Helsing and Klaus Kinski as Renfield, but in a production that left a bit to be desired, with Dracula's demise downright cheap. Still, the assets outnumber the liabilities.

Hammer continued to cast Lee in the lead for **SCARS OF DRACULA** (1970) and two more with a contemporary setting, **DRACULA A.D. 1972** and **THE SATANIC RITES OF DRACULA** (1974). Hammer took their vampires in some other directions with Polish-born actress Ingrid Pitt as Carmilla/

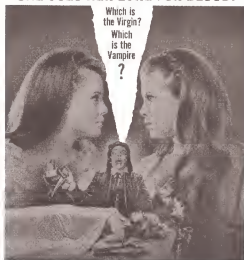


Marcella/Mircalla Karnstein in **THE VAMPIRE LOVERS** (1970), the first of the studio's Karnstein trilogy. Danish-born Yutte Stensgaard played the bisexual vampires in the next installment **LUST FOR A VAMPIRE** (1971). Germany's Katya Wyeth appeared briefly as Mircalla and kept it all in the family by putting the bite on nasty Count Karnstein (Damien Thomas), who in turn put the bite on one of the Gellhorn sisters (played by twin Playboy playmates Madeleine and Mary Collinson) in **TWINS OF EVIL** (1971). Best of all in that final Karnstein installment was Peter Cushing as the twins' puritanical witch-hunting uncle Gustave Weil (appropriately pronounced 'vile,' although through Cushing's skillful performance, the character develops a change of heart through the course of the story).

By the early seventies, nudity was the 'in' thing, and Hammer was not the only company playing peek-a-boo. Most independent filmmakers were jumping on the "Bare it all" bandwagon. To make sure there was no doubt of what one film had to offer, it was simply titled **THE NUDE VAMPIRE** (1970), director Jean Rollin's effort for that year with two more, **CAGED VIRGINS** (a.k.a. **VIRGINS AND VAMPIRES**) and **STRANGE THINGS HAPPEN AT NIGHT** (a.k.a. **SHIVER OF THE VAMPIRES**) on tap the following year.

Other filmmakers resisted the trend toward nudity and instead opted for scares. Originally intended as a soft-core sex-horror film, **COUNT YORGA, VAMPIRE** (1970) was re-worked into a PG-rated money-maker for distributor American International Pictures. A.I.P. chief Sam Arkoff was only too happy to distribute the sequel **RETURN OF COUNT YORGA** the following year. Both films chronicle the contemporary undead exploits of the title aristocrat, played with the right balance of elegance and ferocity by the late Robert Quarry. Both films deliver the shudders, with the sequel adding a welcome dose of dark humor, including a final appearance by actor George Macready as an elderly hard-of-hearing vampire expert. When asked about Yorga, the old man replies "Yorga? Yorga? Oh, no, no, no, no. I don't believe in Yorga...tried it once about 40 years ago...got stuck in one of

**ONE USES HER BEAUTY FOR LOVE!
ONE USES HER LURE FOR BLOOD!**



TWINS OF EVIL

"TWINS OF EVIL" BY PETER CUSHING

STARRING DENNIS PRICE • MADEIRAINE & MARY COLLINSON • ISOBEL BLACH
KATHLEEN BYRON • DAMIEN THOMAS • DAVID WARBECK

PRODUCED BY SAM ARKOFF FOR AMERICAN INTERNATIONAL PICTURES

A HAMMER FILM
A CINEMA REAL RELEASE

those locus positions, took three men to unwind my body."

Next, with Quarry's signature role still fresh in filmgoers' nightmares, he donned fangs at least one more time to play mysterious Manson-esque hippie cult leader Khorda A.I.P.'s **DEATHMASTER** (1972).

Another even more popular vampire to make his way to 1970 was Barnabas Collins (Jonathan Frid) who temporarily took flight from the small to the big screen with **HOUSE OF DARK SHADOWS**. Most of the Collins clan was back, and many met with bloody demise in what should be thought of as another of those Parallel Time stories that they did on the TV show. For as any true fan of DARK

A Story of Blood Relations



SHADOWS should agree, Barnabas and the Collins clan lives on...and on...and on. That Parallel Time theory should hold as well for **NIGHT OF DARK SHADOWS**, where with everybody cleared out from the first movie, there were no vampires in sight. Although both films delivered their fair share of blood and thunder, the characters again at least kept their clothes on.

But fear not! More naked vampires and victims would be on view the following year, but not before the Spanish-made monster rally known as **ASSIGNMENT TERROR** (1970) brought together a vampire (possibly Dracula), a monster (possibly Frankenstein), a mummy, and a werewolf Valdimar Diminsky (played of course by Paul Naschy), all brought back to life by space invaders who also re-animate some Earth scientists, one of whom is played by **DAY THE EARTH STOOD STILL** star Michael Rennie in what would sadly be his final film.

Japan's Toho Studios released the first of what would be known as The Bloodthirsty Trilogy with **LEGACY OF DRACULA: THE BLOODTHIRSTY DOLL** (1970), followed by **LAKE OF DRACULA** (1971) and **EVIL OF DRACULA** (1974). Michio Yamamoto directed all three, the stories themselves are unrelated, and Dracula himself does not appear in any of these, but his name can still sell product. Shin Kishida does play a fearsomely effective vampire in the latter two films.

Spain's Amanda de Ossorio cemented a reputation as one of that country's leading horror maesters with his series of films focused on the feeding frenzies of the blood-drinking Knight Templar, beginning with **TOMBS OF THE BLIND DEAD** (1971). Looking every bit their six-century age, having dispensed with the powers of sight and speech, and moving only a bit slower, due to a nice bit of film trickery, the Knights' exploits would continue with **RETURN OF THE BLIND DEAD** (1973), **SHIP OF ZOMBIES** (1974), and **NIGHT OF THE SEAGULLS** (1975). Along the way, the director unleashed a bloodthirsty female in an unrelated film known in America as **THE LORELEY'S GRASP** (1974). And yes,



Countess Dracula



COUNTRESS DRACULA

INGRID PITT • NIGEL GREEN • SANDOR ELÉS

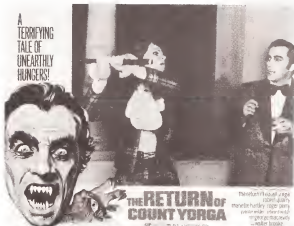
Screenplay by ALEXANDER FAAL. Directed by PETER SAGDI. Starring JEREMY PALL. Editor by DeLuxe.

PG-13

there's nudity in that one too.

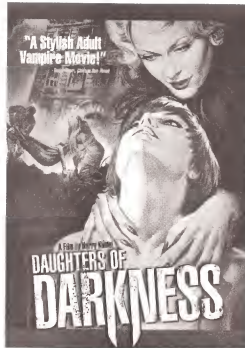
Real-life Hungarian Countess Elizabeth Bathory (1560-1614) was accused, though not tried or convicted, for involvement in the murder of hundreds of girls and young women. Legend has it that the Countess bathed in virgin blood in the belief that it would maintain her youthful appearance. While not tried or convicted, Elizabeth was said to have been bricked up in her castle in 1610, with a small opening for food to be passed through, and died four years later. She's been the subject of several films, most notably Hammer's **COUNTRESS DRACULA** (1971), with **VAMPIRE LOVERS** star Ingrid Pitt in the title role, and the stylish **DAUGHTERS OF DARKNESS** (1971). The latter, from Belgian director Harry Kumel, starred the stunning Delphine Seyrig as a fashionable modern-day Countess Bathory, who, with her current companion, Hona (Andrea Rau) has her eye on a honeymooning couple, played by Danielle Ouimet and John Karlen (the latter known to "Dark Shadows" fans as Barnabas' servant Willie Loomis).

Female vampires of the supernatural sort



THE RETURN OF COUNT YORGA

Directed by Paul Naschy. Starring Paul Naschy, Ingrid Pitt, and others.



DAUGHTERS OF DARKNESS
"Daughters of Darkness" Starring BRUNO SISTE, DANIELA OLIVETTI
 JOHN KARLEN ANDREA BARDI

continued to loom large that year as another young couple was entangled with a centuries-old seductress in **THE VELVET VAMPIRE**. Jess Franco's **VAMPYROS LESBOS** starred Soledad Miranda as vampire heiress to the Dracula estate. A fifteenth century vampire Countess rose from her crypt to feed on the blood of the living and ultimately take on werewolf Valdemar Daninski (Pau Naschy) in **LA NOCHE DE**

WALPURGIS (known in the U.S. as **WEREWOLF SHADOW** and **THE WEREWOLF VERUS THE VAMPIRE WOMAN**). And in between the U.K. and U.S. play dates of **COUNTLESS DRACULA**, Ingrid Pitt was back in the Amicus anthology **THE HOUSE THAT DRIPPED BLOOD** and the film's concluding segment "The Cloak." As leading lady to barn horror star Paul Henerson (Jon Pertwee), Carla Lind (Miss Pitt) is enfolded in said cloak which can transform its wearer into a you-know-what. The segment combines chuckles and chills, as does **THE VAMPIRE HAPPENING** (Aquila Film Enterprises), directed by ace cinematographer Freddie Francis. An actress inherits a Transylvania castle where her ancestor Countess rises to ravage the countryside. swooping in for a cameo via helicopter is Count Dracula (played by Ferdy Mayne, the head undead from **THE FEARLESS VAMPIRE KILLERS**).

Never down for the count, the Count made a least one other 1971 appearance in director Al Adamson's drive-in hit **DRACULA VS. FRANKENSTEIN**. The Count and the Monster were played by virtual unknowns Zandor Vorkov and John Bloom, while the added attractions for horror fans were the final film appearances of J. Carrol Naish (as the current Dr. Frankenstein) and Lon Chaney, Jr. (as Frankenstein's murderous mute servant Groton). Among those who come to an unpleasant end in this monster mish-mash are long-time horror dwarf Angelo Rossitto and long-time horror fan Forry Ackerman.

Hammer Films tried something a little different with **VAMPIRE CIRCUS** (1972) and a 19th century European

village plagued by plague and the curse of Count Mitterhaus (Robert Tayman). The curse kicks into high gear when the circus comes to town, and in the final five minutes almost all the central characters meet their end, including the newly revived Count.

Aside from **VAMPIRE CIRCUS**, most vampires seemed to be surviving into the present day. **THE NIGHT STALKER** became the most-watched TV movie at that time with its story of a newspaper reporter Carl Kolchak (Darren McGavin) on the trail of modern-day vampire Janos Skorzeny (Barry Atwater) on the loose in Las Vegas. The contrast between bright lights and dark alleys, a newspaper office and a creepy old house, a seemingly unstoppable fiend, and McGavin's voiceover balancing shudders with cynicism made this a big enough hit to justify a follow-up. **THE NIGHT STRANGLER** (1973) had no vampires but was still scary and funny, as was the short-lived TV series **KOLCHAK, THE NIGHT STALKER** (1974



Zandor Vorkov as one half of **DRACULA VS. FRANKENSTEIN** (1971).

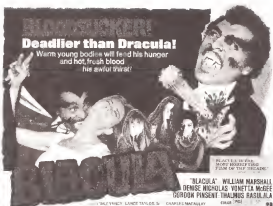
-1975), which during the course of its one and only season did serve up a vampire (probably one of Skorzeny's earlier victims) and most every other type of supernatural, scientific or paranormal peril you could think of.

Another popular contemporary city-stalker was unleashed on the big screen in the summer of '72 with American International's **BLACULA**. As part of a then-current wave of so-called Blaxploitation pictures, the film starred William Marshall as African prince Mamuwalde who a hundred years hence was a guest at the castle of Count Dracula (Charles Macaulay). When the Count became insulting and violent, he placed his curse on the unfortunate prince, proclaimed him "Blacula," chained him inside a coffin, and left Mamuwalde's wife Lura (Vonetta McGee) to die at her husband's side in a sealed secret room. Upon his release in 1972 San Francisco, Blacula is none too happy until he meets Tina (Vonetta McGee), the living image of his long-dead wife. Unlike Janos Skorzeny or Count Yorga, Mamuwalde's circumstances allow us to sympathize with him not so much as a victimizer as a victim himself. And though in the end, in a state of remorse, he willingly steps into the daylight to disintegrate, we will learn the very next year that it was not the end. **SCREAM, BLACULA, SCREAM** (A.I.P., 1973) resurrects Mamuwalde through voodoo to continue his reign of terror and quest for happiness.

Dracula himself turned up a couple more times that year, in Spain. Once played by Paul Naschy in a film released in the U.S. in 1974 as **COUNT DRACULA'S GREAT LOVE**, co-starring the one and/or only Ingrid Garbo! And then there was Jess Franco's **DRACULA, PRISONER OF FRANKENSTEIN** with Franco regulars Howard Vernon as the Count, and Dennis Price as the current Dr. Frankenstein. Frankenstein, Dracula, Price, Vernon and Franco had all seen better days.

Possibly following the lead of **BLACULA**, but as likely following the lead of Barnabas Collins, **DARK SHADOWS'** producer Dan Curtis gave us a more tragically sympathetic **DRACULA** (played by Jack Palance) in a 1973 TV movie. Meanwhile, Serbian television viewers were treated to that country's first

horror film, **SCREAM, BLACULA, SCREAM** (1973) you're back to bite!



Vegas vampire stalks **THE NIGHT STALKER** (1972).



LEPTIRICA (1973) were a 19th century mill is the site of vampire attacks, and the villagers must stake or starve. Upon staking the vampire, a butterfly representing the undead's soul escapes to spark a new wave of terror. Alleged vampire sightings and stakings were plentiful in 18th century Eastern Europe, and the film was based on the Serbian legend revolving around Sava Savanovic who was supposed to have killed, and drank the blood of, many locals.

In contemporary Mexico, two of that country's wrestling heroes took on two of monsterdom's toughest with **SANTO AND BLUE DEMON VERSUS DRACULA AND THE WOLFMAN**. The Count was back in the bosom of his Transylvanian family (by way of Spain) to resume **THE DRACULA SAGA**. The latest addition is the arrival of his pregnant granddaughter and her husband. The film's director, Leon Klimovsky, made

THE VAMPIRES' NIGHT ORGY the same year. A busload of travelers stranded in a Carpathian village populated by vampires and dominated by an undead Countess, played by Helga Line who was Mrs. Dracula in **THE DRACULA SAGA**. She also teamed that year with the king of Spanish horror, Paul Naschy. The two played an undead couple with a hankering for human hearts in **HORROR RISES FROM THE TOMB**. And while still in Spain, Helga played the title siren in the aforementioned **LORELEY'S GRASP** the following year.

The first tale from **THE VAULT OF HORROR** (Amicus, 1973) was "Midnight Mass" where a greedy man, played by Paul Massey, murders his sister, played by real-life sister Anna Massey, takes a break at a local restaurant and winds up as the "keg" for drinks on tap to the establishment's after-

dark
undead
patrons,
including
Sis. Less
humorous
and less
traditional
than most

vampire tales is the American-made **GANJA AND HESS** (1973), a more challenging and effective tale of an African-American archaeologist (**NIGHT OF THE LIVING DEAD** hero Duane Jones) who develops an addiction to blood after he's stabbed with an ancient dagger. The film tends to get

lumped in with much of the blaxploitation of the time, but rises above standard fare to reward patient viewers, and possibly bore others.

The Count (Udo Kier) left Transylvania for virgin blood, and what better place than the more Catholic Italy in **ANDY WARHOL'S DRACULA** (1974). Also known as **BLOOD FOR DRACULA** and X-rated upon release, the film was directed by Paul Morrissey, whose other films with the Warhol name attached included the previous year's **FLESH FOR FRANKENSTEIN**. Also on the humorous side, a non-Warhol/Morrissey effort gave us a more cleanly, mature **OLD DRACULA** (1974) played by David Niven.

Christopher Lee donned the cape for Hammer one last time for **THE SATANIC RITES OF DRACULA** (1974), released in the States four years later as **COUNT DRACULA AND HIS VAMPIRE BRIDE**. Dead and well and living in the present, he's the reclusive head of a wealthy corporation. His pet project is the development of a new strain of bubonic plague and plans to release it on the world. Would Professor



Blood on tap in **THE VAULT OF HORROR** (1973).

Lorrimer Van Helsing (Peter Cushing) stop him in time this time? Cushing would return as an earlier Van Helsing later that year in **LEGEND OF THE SEVEN GOLDEN VAMPIRES**, a kung fu & fangs collaboration of Hammer and Hong Kong's Shaw Brothers Studios. Dracula was back for this one, too, played by John Forbes-Robertson, harring his fangs again after playing the Karnstein's "Man in Black" in **THE VAMPIRE LOVERS**. In between their final Dracula pictures, Hammer released a breath of fresh air with **CAPTAIN KRONOS-VAMPIRE HUNTER**.

The contemporary English countryside was the stomping ground for a pair of female **VAMPYRES** (1974) who lure victims, both male and female, to a nearby mansion for lots of love and love of blood.

And across the pond in America, thirty-something James Eastman (William Smith) was out for blood, in more ways than one. He was born a vampire, the result of his mother's rape by undead murderer Caleb Croft (Michael Pataki), himself accidentally electrocuted three years before and finally rising again from his grave. It seems that Croft was previously Charles Croydon, a vampire going as far back as 17th century Massachusetts. And in



the present day, his name is Adrian Lockwood, a professor at a university where James Eastman is currently attending. **GRAVE OF THE VAMPIRE** (1974) is low budget, but a good example of what can be done with a decent script and with actors and crew willing to make it work. The screenplay was by David Chase whose first-time effort led to a successful writing and producing career in television where his more recent accomplishments include creating **THE SOPRANOS**.

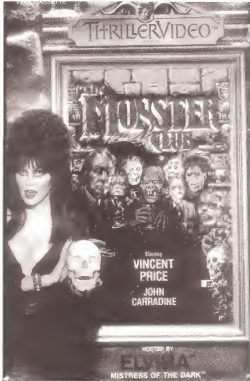
Christopher Lee in another Dracula movie? Well, yes, as the on-screen narrator for the documentary **IN SEARCH OF DRACULA** (1975), Lee also dressed up for scenes as Vlad Tepes, the Impaler who was, of course, a big part of Bram Stoker's inspiration for Dracula. Scenes of Lee from Jess Franco's **COUNT DRACULA** (1970) and Hammer's **SCARS OF DRACULA** (1970) were part of the padding put into what was originally a Swedish TV documentary. Lee's presence gave the movie most of what good there was. It was released in the U.S. by Sam Sherman's Independent International.

We could all be in search of Dracula and other vampires for at least a couple of years without finding much, but by 1977 the Count was back in style. This BBC television presentation of **COUNT DRACULA** starred French actor Louis Jourdan in the title role and was more faithful than most film versions to Bram Stoker's novel. Some vampires aren't in the traditional mold, but their cravings can be just as lethal. In director David Cronenberg's **RABID** (1977), a plastic surgery results in a bloodthirsty female (Marilyn Chambers) who, in turn, sparks and epidemic through her victims. And that same year, director of the living dead, George Romero unveiled **MARTIN**, about a young man (played by future Romero regular John Amos) who claims to be 84 and improvises with razor blades what he lacks in fangs.

Dracula's modern-day human heir (played by **GRAVE OF THE VAMPIRE**'s Michael Pataki) who was living in the USA with no idea of what lay ahead of the fangs of **ZOLTAN, HOUND OF DRACULA** (1978), also known under the less impressive title of **DRACULA'S DOG**. A family camping trip results in canine calamity as the pet German shepherders, their two pups, and any other dogs in the area are added to Zoltan's ranks, under the faithful guidance of the original Dracula's servant Veidt Smith (Reggie Nalder). Hot on the trail from Romania is Inspector Branco (Jose Ferrer), and in the end, the last pup standing left us wondering...was it the end?

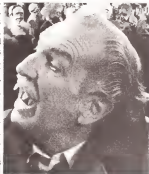
But as Lugosi himself said "Dracula never ends." A new wave was already underway with no fewer than four 1979 films. First, the Dracula spoof **LOVE AT FIRST BITE**, with George Hamilton as the disco-era Count. It made more money by far than director John Badham's period **DRACULA** with Frank Langella reprising his stage role, with Laurence Olivier as Professor Van Helsing, Donald Pleasance as Dr. Seward, and Kate Nelligan as Seward's daughter Lucy. From Germany came director Werner Herzog's **NOSFERATU THE VAMPIRE** with Klaus Kinski in the title role. Drac was back in spoof land and in the present day hotel business with the West German/Italian production **DRACULA BLOWS HIS COOL** with equal helpings of nudity, fangs and low comedy.

Other vampires were at large that year in the Australian-made **THIRST** where an elite organization of blood drinkers attempt to convert a young woman descended from Elizabeth Bathory into their ranks. American television gave us a couple scary movies in the fall. First, **VAMPIRE** with reliable film heavy



Richard Lynch terrorizing San Francisco, while on the east coast a vampire epidemic took hold in the previously peaceful little town of **SALEM'S LOT** 1980 was the year that Vincent Price played a vampire for the first and only time in **THE MONSTER CLUB** where he put the bite on a horror novelist played by John Carradine after introducing a trio of comedy horror stories. Dracula stock took a dive when A1 Adamson's **DOCTOR DRACULA** (1981) incorporated footage from a mid-70's softcore horror called **LUCIFER'S WOMEN** and cast that film's star Larry Hankin as a modern-day Svengali. Also on board were frequent Adamson co-stars Regina Carrol (Mrs. Adamson) and John Carradine.

By the mid-80s



vampires were fashion plates, hipsters and all things cool in such films as the arty contemporary thriller **THE HUNGER** (1983) with Catherine Deneuve, David Bowie and Susan Sarandon. Susan's former hubby Chris Sarandon played smooth-talking, night clubbing vampire Jerry Dandrige with a scary sense of fun in **FRIGHT NIGHT** (1985). On the distaff side, Lauren Hutton played a fun-loving centuries-old party vamp in the less enjoyable **ONCE BITTEN** (1985), while Grace Jones as an exotic dancer was the head **VAMP** (1986) at a strip club. **THE LOST BOYS** (1987) made the most of the night with Kiefer Sutherland in the lead, while another family was on the road in what's been called the **BONNIE AND CLYDE** of vampire movies, **NEAR DARK** (1987), whose director Kathryn Bigelow would win the Academy Award for best director more than two decades later for 2009's **THE HURT LOCKER**.

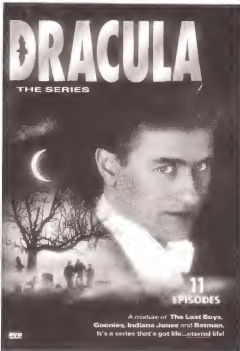
But there was room in the 80s for at least one good old-fashioned vampire, Dracula himself (Duncan Regehr), who along with the Frankenstein Monster, a Wolf Man, a Gill Man and a Mummy took on **THE MONSTER SQUAD** (1987), a group of kids who knew the rules and occasionally played by them. And as a **VAMPIRE IN VENICE** (1988), Klaus Kinski was back as Nosferatu.

By the end of the decade, teenagers were again the target with **MY BEST FRIEND IS A VAMPIRE** (1988) and **FRIGHT NIGHT 2** (1989). In the latter, the heroes from the original

face Regine Dandrige (Julie Carmen), the sister of the late, lamented Jerry. Also rounding out the decade on the big screen was Nicolas Cage, having a high time as a businessman who experiences what may have been the **VAMPIRE'S KISS** (1989) and is convinced that he is becoming an undead. And on the tube, an 800 year old vampire (played by pop star Rick Springfield) works the graveyard shift as detective **NICK KNIGHT**. This turned out to be the pilot for the TV

series **FOREVER KNIGHT** (1992-1996) with Geraint Wyn Davies taking over the lead role.

Since vampires couldn't seem to beat us, they decided to join us, in their own way, with **SUNDOWN: THE VAMPIRE IN RETREAT** (1990). To keep off our necks, they switch to a synthetic blood drink and use a unique type sun-block on their skin so they won't burn. **ROCKULA** (1990) offered us vampire as...you guessed it...rock star. And on syndicated television's **DRACULA: THE SERIES** (1990) the Count became corporate CEO Alexander Lucard (Geordie Johnson) to



mix business with bloodsucking. Some clever plots and a sense of fun weren't enough to get the show to a second season, but all 21 episodes are now available on two DVDs. A recurring character on the show was Klaus Helsing, the vampire son of Dracula's then-current nemesis Gustav Helsing (Bernard Behrens). Klaus was played by Geraint Wyn Davies, soon to be the star of the aforementioned **FOREVER KNIGHT**. Even shorter-lived than **DRACULA: THE SERIES** was the following year's Fox TV series **LITTLE DRACULA**, aimed even more at the kiddies. Also airing on Fox TV in '91 was **BLOOD TIES**. Aimed more at oldcricks it's the story of a teen who finds that he and his family are vampires. Going the direct-to-video route, subspecies (1991) kicked off a series of video movies that concerned the ongoing evil exploits of vampire Radu Vladislav (Andes Hove).

NBC-TV briefly revived Barnabas Collins (Ben Cross) in prime time, but awkward scheduling and pre-emptions around the time of Operation: Desert Storm put a premature stake through **DARK SHADOWS**. But if Barnabas has taught us anything it's that you can seldom keep a good vampire down. However, with the majority of vampires on the side of evil, there came the need for **BUFFY, THE VAMPIRE SLAYER** (1992), with Kristy Swanson in the title role of the latest in a centuries-old line of chosen slayers. The film spun into a TV series from 1991 to 2003 with Sarah Michelle Gellar as Buffy. Spinning from the show into his own series was good vampire

ANGEL (1999-2004), played by David Boreanaz.

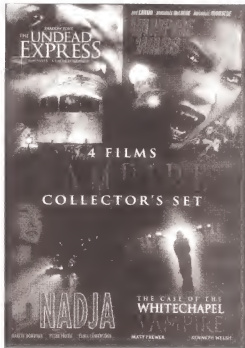
But back to '92 when Las Vegas had its hands full of mobsters, a hot lady vampire (Anne Parillaud), and mobsters who became vampires in what may be director John Landis' best monster action comedy thriller **INNOCENT BLOOD**. You might have missed it if you happened to be in Taiwan that year, where instead you might have seen **SAMURAI VAMPIRE BIKERS FROM HELL**.

Back in the USA, the most famous vampire of all got yet another re-boot with the lavishly-produced **BRAM STOKER'S DRACULA**, known by many Stoker purists as "Francis Ford Coppola's *Dracula*." Whatever the shortcomings, there was much to savor in this blend of the Stoker story and the legend of Vlad Tepes with Gary Oldman as the Count, counting down from elderly to youthful *Dracula*. Some hit-and-miss casting included Anthony Hopkins as Van Helsing and Keanu Reeves as Jonathan Harker. The tragic side of being *Dracula* was explored in more depth. Lugosi's line from the 1931 film, "To be really dead...that must be glorious," merely hinted at the vampire's plight. And while most vampires are the embodiment of evil, there have through the years been a handful of reluctant, tragic vampires. Those of **DRACULA'S DAUGHTER**; **CONDEMNED TO LIVE**; **THE VAMPIRE'S GHOST**; **BLACULA**; and **GRAVE OF THE VAMPIRE** stand out. In **HOUSE OF DRACULA**, the Count himself sought a cure to his affliction before falling back on his evil ways. As mentioned earlier the Dan Curtis 1973 TV film presented *Dracula* as a tragic anti-hero. Coppola picked up on that approach and took it to near operatic proportions.

Mexico's Guillermo del Toro (**HELLBOY**; **PAN'S LABYRINTH**) wrote and directed his first feature-length film **CRONOS** (1993), an intriguing new take on vampires. Created by alchemy in the 1500s, the *Cronos* device offered immortality, but at a bloody price. At an approximate cost of sixty-million dollars, director Neil Jordan's **INTERVIEW WITH THE VAMPIRE** (1994) exceeded the budget of the Coppola *Dracula* film by about twenty-million and with a reported gross of over \$223,000,000, out-grossing the Coppola film by only less than ten million. Jordan (**THE COMPANY OF WOLVES**) brought Anne Rice's popular characters to life with an all-star cast including Tom Cruise (as Lestat), Brad Pitt (as Louis), Antonio Banderas (as Armand), and Kirsten Dunst (as Claudia) in a saga spanning from 18th century New Orleans through 19th century Paris to modern-day San Francisco.

Meanwhile, *Dracula's* daughter was back to stake her claim to the body of dear departed dad and hopeful that his demise will free her from the curse of the *Draculas*. Sound familiar so far? Well, from that point the similarities between **NADJA** (1994) and her 1936 Universal counterpart are varied. Peter Fonda was on hand as *Dracula* and Van Helsing in this arty black & white update of the *Dracula* story, fascinating to some, frustrating to others. Following **NADJA** onto U.S. screens a couple of months later was the story of a female vampire in New York City biting a female college student who then had to cope with **THE ADDICTION** (1995) for blood in director Abel Ferrara's vision of vampirism as a metaphor for an array of contemporary evils. And Alyssa Milano played a young woman who had to choose between the affections of a living boyfriend or the **EMBRACE OF THE VAMPIRE** (1995) in this direct-to-video sexploitation snooze fest.

A pair of vampire parodies rounded out 1995. As a



VAMPIRE IN BROOKLYN, Eddie Murphy was the sole survivor of a family of Caribbean vampires. The movie was a disappointment to critics and audiences alike, in spite of/for because of, the guiding hand of Wes Craven. If you're gonna do a vampire comedy, maybe what you need is a comedy director. Then again, maybe not. Mel Brooks directed and appeared as Dr. Van Helsing facing off against Leslie Nielsen as **DRACULA**; **DEAD AND LOVING IT**, which also flopped at the box office and was generally panned by critics. Brooks soon found renewed success with **THE PRODUCERS** on Broadway. Craven even sooner found renewed success with his **SCREAM** movies.

Armed robbers on the run may have run out of luck when they stepped into a **DUSK TIL DAWN** (1966) biker bar where you'd be hard-pressed to run into anyone who *wasn't* a vampire. Be assured that action was on the menu when director Robert Rodriguez served up George Clooney, Quentin Tarantino, Harvey Keitel, John Saxon, Tom Savini and Fred Williamson, with Juliette Lewis, Salma Hayek, Cheech Marin, and more on the side. The casting wasn't as impressive, and neither were the results, in a pair of 1999 direct-to-video follow-ups. And the Crypt Keeper (voiced by John Kassir) crept from the small to the big screen to introduce **BORDELLO OF BLOOD** (1996). You're allowed two guesses as to what it's about. Right both times!

1998 introduced two vampire hunters to the world Wesley Snipes played **BLADE**, the part-human/part-vampire hero,

based on the Marvel Comics character from the 70s. The hit movie spawned sequels in 2002 and 2004, and a short-lived TV series in 2006. The series starred rapper Sticky Fingaz in the title role. John Carpenter's **VAMPIRES** starred James Woods as Jack Crow who along with his crew were out to stop a band of undead do-badders from acquiring a means of existing in daylight. Also in existence is a disappointing direct-to-video follow-up from 2002 without Woods, but with singer Bon Jovi as vampire hunter Derek Bliss.

The following year saw the U.S. premiere of **THE WISDOM OF CROCODILES** with Jude Law as a vampiric sexual predator in search of the right woman. And much further down the quality scale was **MODERN VAMPIRES** with Casper Van Dien as one of the title characters caught between nightclub owner Count Dracula (Robert Pastorella) and Dr. Frederick Van Helsing (Rod Steiger).

The new millennium saw **DRACULA 2000** (Gerard Butler) on the loose in New Orleans with Van Helsing (Christopher Plummer) on the trail in a misfire from executive producer Wes Craven. Butler and Plummer had wisely moved on to other things and were absent from direct-to-video sequels **DRACULA II: ASCENSION** (2002) and **DRACULA III: LEGACY** (2005).

Better things were on view under the **SHADOW OF THE VAMPIRE** (2000) which re-imagined events during the filming of F.W. Murnau's original **NOSFERATU**. John

Malkovich portrayed Murnau, and nominated for an Oscar was Willem Dafoe as actor Max Schreck, who in this behind-the-scenes fantasy may have been more than he seemed.

Also in 2000, **THE LITTLE VAMPIRE** was befriended in Scotland by a visiting boy from San Diego in this filming based on the popular children's books by Germany's Angela Sommer-Bodenburg. And on the animated front, there was the well-received made-in-Japan **BLOOD: THE LAST VAMPIRE**, where heroic vampire Saya helped a covert team destroy demons.

War between vampires and other creature of the night continued off and on throughout the decade. Author Anne Rice's vampire Lestat (now played by

Stuart Townsend) was back as a rock star who awakened **THE QUEEN OF THE DAMNED** (2002). Ill-fated singer Aayliah played vampire Queen Akasha, plotting to rule the world. The following year's **UNDERWORLD** launched a war between vampires and werewolves that extended through sequels in

THE MOST SEDUCTIVE EVIL OF ALL TIME HAS NOW BEEN UNLEASHED IN OURS



WES CRAVEN PRESENTS

DRACULA 2000

DRACULA 2000: THE MOST SEDUCTIVE EVIL OF ALL TIME HAS NOW BEEN UNLEASHED IN OURS. DRACULA 2000: THE MOST SEDUCTIVE EVIL OF ALL TIME HAS NOW BEEN UNLEASHED IN OURS. DRACULA 2000: THE MOST SEDUCTIVE EVIL OF ALL TIME HAS NOW BEEN UNLEASHED IN OURS.

JOEL SOISSON & PATRICK LUSSIER JOEL SOISSON PATRICK LUSSIER

DECEMBER 22ND EVERYWHERE

2006 and 2009. The two groups were likewise in opposition in the immensely popular **TWILIGHT** films of 2008, 2009 and 2010, based on the immensely popular books and with more inevitably on the way. Along the way was the equally inevitable **TWILIGHT** parody **VAMPIRES SUCK** (2010).

Throughout the decade Dracula continued to have his highs and lows, depending on how you look at them. Based on the popular manga series, the visually impressive Japanese digital animated **HELLSING** television series (2001-2002) presented the adventures of Professor Van Helsing's daughter at the head of a British task force fighting supernatural menaces. The **HELLSING ULTIMATE** series later in the decade followed the manga even more closely. There was an Italian two-part TV movie in 2002 and that same year a filmed ballet, **DRACULA: PAGES FROM A VIRGIN'S DIARY** Next, as a member of the Victorian era **LEAGUE OF EXTRAORDINARY GENTLEMEN** (2003), Mina Harker (Peta Wilson) has survived her encounter with Dracula, but as a part-human/part-vampire who offered her services to help save the World from domination by a criminal mastermind played by Richard Roxburgh. Roxburgh was back the very next year as Dracula himself, who with his own league of lethal lady vampires, took on his favorite foe **VAN HELSING** (Hugh Jackman) and his allies, including the Frankenstein Monster



(Shuler Hensley).

VEGAS VAMPIRES (2003) failed to do for the city what **THE NIGHT STALKER** and **INNOCENT BLOOD** did so well. From Russia, **NIGHT WATCH** (2004) and **DAY WATCH** (2006) chronicled the struggle between opposing forces of light and darkness in modern Moscow. In Thailand, a group of good vampires are joined by an American to rescue his girlfriend from a bad vampire in **VAMPIRES: THE TURNING** (2005). The half-vampire/half-human heroine of **BLOOD RAYNE** (2005) took on king vampire Kagan (Ben Kingsley) in 18th century Romania.

Flash backward to New Zealand in the 1960s where the balance between humans and vampires is upset in the form of a **PERFECT CREATURE** (2006). In present day Transylvania, Count Dracula is bitten by a mosquito which later infects a South Korean detective in **VAMPIRE COP RICKY** (2006). Casper Van Dien leads an elite **SLAYER** (TV 2006) soldiers against a nest of undead in a South American rain forest. Present day drug addicts switch to vampirism with **THE THIRST** (2006). Flash forward to the late 21st century when a vampire-like disease threatens to spark a worldwide civil war in **ULTRAVIOLET** (2006). Flash back again when **DRACULA** (2006) returned to his roots in the third BBC TV movie based on Stoker's book, this time with Marc Warren in the title role and David Suchet taking time out from being Hercule Poirot to be Abraham Van Helsing.

The following year unleashed the made-for-video **REVAMPED** with another military-style band of vampire slayers. A rock band, **GOthic VAMPIRE FROM HELL**, runs amok of bloodsucking record execs. **30 DAYS OF NIGHT** cover an Alaskan town invaded by glutinous vampires out for an extended feeding binge. Then there were the docudrama style **VAMPIRE NOIR** and **RISE: VAMPIRE HUNTER**, the latter about a female reporter who gets too close to a story on the undead and becomes one of them.

Sweden finally got a taste for blood with the critically-acclaimed **LET THE RIGHT ONE IN** (2008), about a boy beset by bullies, but protected by the new girl on the block. Later that year the country introduced a tale of two sisters **NOT LIKE OTHERS** which fared less well. Faring worse was a generally panned parody from Britain called **LESBIAN VAMPIRE KILLERS** (2009). Faring better was the South Korean-made **THIRST** (2009), the tale of a virus vaccine, a tainted transfusion and its effect on a Catholic priest. In a lesser vein, another virus infects Earth folk with a thirst for blood and makes them



fair game for Steven Seagal in the made-for-video **AGAINST THE NIGHT** (2009). Rounding out 2009 were **CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT**, based on the "Cirque Du Freak" books, and **THE VAMPIRES OF**

BLOODY ISLAND, a parody of Hammer horrors.

Since the days of Lord Ruthven, the undead from the original John Polidori story and subsequent anti-hero of a series of plays, vampires have often been aristocrats. Likely, many of these titled individuals thought it their right to prey on common folk. Having drained the poor of their livelihood via taxes...of their dignity via slavery...or of their lives via wars, it was only natural that

well-to-do vampires would view the poor as an ongoing supply of sustenance. With the changing times, the aristocrats were mostly replaced by wealthy modern-day oppressors in the form of corporations. By 2019, these upper class vampires would be firmly in charge, but humans would be having their fill of it with **DAYBREAKERS** (2010). Despite their complex system of human bloodhanking, the vampires would face rationing as the supply dwindled.

Vampires of a scientific origin have been the subject of films ranging from **THE RETURN OF DOCTOR X** (1939) and **THE INVISIBLE MAN'S REVENGE** (1944), to **THE VAMPIRE** (1957), **BLOOD OF THE VAMPIRE** (1958), **THE WASP WOMAN** (1959), **ATOM AGE VAMPIRE** (1961), and **THE LAST MAN ON EARTH** (1964), among others.

Over the years, vampires have flirted and fluttered on television in episodes of popular shows as diverse as **DOCTOR WHO**; **BAYWATCH**; **THE X-FILES**; **SMALLVILLE**; **SLIDERS**; **SUPERNATURAL**; and **MASTERS OF HORROR**. Other shows include **BLOOD** (Japan, 2005-2006); **TRINITY BLOOD** (Japan, 2005); **SCHOOL FOR VAMPIRES** (German-Italian, 2006); **YOUNG DRACULA** (CBBC 2006

-2008); **VAMPIRE KNIGHT** (Japan, 2008), and even more recent, **TRUE BLOOD**; **BEING HUMAN**; **DEMONS**, and **VAMPIRE DIARIES**.

And lest we think that vampires are merely *earthbound* creatures, think again! **THE THING FROM ANOTHER WORLD** (1951) didn't share any of the manners and fashion sense of Earth vampires, but he did share a thirst for the red stuff, as did the visiting interplanetary blood drinkers from **NOT OF THIS EARTH** (1957 and remade in 1988 and 1995).

The Martian stowaway known as **IT! THE TERROR FROM BEYOND SPACE** (1958) and the title creature in **NIGHT OF THE BLOOD BEAST** (1958) were even more unsightly than the Thing. These were the fearsome forerunners to easier-on-the-eyes extraterrestrials, including the **QUEEN OF BLOOD** (1966). Thirty years later, the comic book heroine

A NEW KIND OF KILLER TO STALK THE SCREEN!

it claws... it drains blood!

The Vampire!

Starring EDNA BEAL, COLLEEN GRAY, NORMA TERRY with DAVID GRIZZ
 Story and Script by FRED FREDER - Directed by PAUL LAMARCA
 Produced by ARTHUR GARDNER and PAUL T. LEVY - Released Only UNITED ARTISTS

VAMPIRELLA finally made it to the screen, via video, with Talisa Soto as a good-natured and scantily-clad vampire woman from the planet Drakulon, who arrives to defend Earth from an evil Drakulonian named Vlad. He's masquerading as a rock star, and is played by rock star Roger Daltrey, whose feeding habits here extend to scenery chewing. The female vampire of **LIFEFORCE** (1985) were even less than Vampirella. In fact, she was naked, but far from vulnerable as

she turned modern-day London into shambles. While not a traditional vampire with fangs, this gal and her two likewise birthday-sailed male consorts could nevertheless draw the life from humans, who in turn, did the same to other humans, and, well...you get the idea.

Doubtless, the war will go on from one blood-drenched battleground to another. It would appear that under the right conditions and as long as there are books, television and motion pictures, vampires really can live forever!



KAIJU KORNER KAIJU KUISINE

by Mike Bogue

Welcome to the second edition of **KAIJU KORNER!** This time we ask the burning question, "If we are what we eat, what does that say about Japanese movie monsters?"

It's true that in many Japanese monster movies, the viewer has no idea what the giant monster consumes for nourishment. However, there are a few scattered instances caught on film when daikaiju devour various morsels ranging from humans to diamonds to nukes.

NUCLEAR NUTRITION

Before we get to the caught-on-celuloid people eaters, let's start with the great Godzilla, patriarch of all giant Japanese movie monsters. Godzilla (aka Godzy and The Big G) has bitten foes (such as Angilas), but he's never been seen munching on another monster, nor does he seem to care for humans—perhaps we are too tiny for his Tokyo-sized appetite. However, Godzilla does "eat" radiation, a fact first made clear in **GODZILLA 1985**. Perhaps this explains why we G fans say that if you give Godzilla a chance, he'll glow on you.

SOUTH SEAS SEDATIVES

Toho Kong, the Big G's opponent in **KING KONG VS. GODZILLA**, suffers from a weakness for soma juice.

Like any good muscle relaxant, it helps him unwind, sleep, and break wind like nobody's business. He is not addicted to soma juice, as some claim, but simply uses the island sedative to relax the way Mel Gibson uses a sledgehammer to numb his frontal lobe. Still, according to one Faro Island source, "Kong tried to go cold monkey once, but he just went ape."



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PARENTAL
GUIDANCE
SUGGESTED

CARBON CRUNCHIES

DOGORA, THE SPACE MONSTER (1964) consumes carbon, with an especial fondness for diamonds, proving that extraterrestrial jellyfish and Marilyn Monroe *do* have something in common (but don't tell that to Mrs. Dogora). Speaking of Dogora's airborne



jellyfish wife, she fancies diamonds too; for their wedding, she asked for a ring the size of the Chrysler Building—and Mrs. Dogora got hit with a bill the size of mainland China.

EDIBLE EFFLUENCE

Introduced in **GODZILLA VS. THE SMOG MONSTER**,

Hedora is a certified smog hog. The pollution-bred monster literally eats fumes and other pollution, sucking it up from factory smokestacks like a frat

boy sucking down the dregs of his last brew. Hedora also spews pollution as he flies over hordes of fleeing humans. As a result, his victims drop like flies—a phenomenon also noted among audience members at Kenny G concerts.

HAPLESS HUMANS

Rodan (introduced in **RODAN, THE FLYING MONSTER**), Ebrah (introduced in **GODZILLA VS. THE SEA MONSTER**), Gaila (introduced in **WAR OF THE GARGANTUAS**), Gyaos (introduced in **GAMERA VS. GYAOS**), and Baragon (introduced in **FRANKENSTEIN CONQUERS THE WORLD**) have all eaten humans onscreen, either implicitly (Baragon) or explicitly (Gaila).

Though he will eat large fish as well as humans, Rodan seems to have a preference for meganeuron, the prehistoric worms omeated in the same cavern as the ancient egg from which the flying monster hatched. Consequently, it should come as no surprise that Rodan's favorite restaurant is Grubway. Of course, when meganeuron aren't handy, any worm will do—former Presidential candidate John Edwards, for instance.

Seagoing Ebrah eats anyone unwary enough to sail within his territorial imperative off Letchi Island, downing hapless humans like skewered mirmows. However, since Godzilla



Pollution's hideous spawns
dooms the earth to choking horror
and gloom.



ripped off the colossal crustacean's claws, Ebrah has stuck to a strict diet of sushi smoothies.

Gaila (aka Green Gargantua in **WAR OF THE GARGANTUAS**) likes people and makes no bones about it—primarily because he scarfs them down bones and all! He prefers his humans raw. At all costs avoid rooftop night clubs, because when inhabited by female singers of excruciatingly bad pop, Gaila is drawn to the artless warbler like a Congressman to a sizeable earmark.

Old School Gyaos was attracted by the smell of blood, indicating that he and his kind must be the direct ancestors of today's paparazzi. New School Gyaos goes for people proper, and prefers his Homo sapien morsels a la carte—train cart that is.

Of course, in addition to humans, Baragon fancies chickens, pigs, and horses. He is a major carnivore, not unlike the CEOs at BP. His onscreen goering on the cousins of Foghorn



GODZILLA VS. THE SEA MONSTER!

Leghorn, Porky Pig, and Mr. Ed appears to be the normal case of a predator hunting his prey. However, when it comes to humans, apparently it was the partiers' atrocious music on Mount Fuji that caused Baragon to seek out and eat the hapless revelers. We can only pray Baragon never hears William Shatner's version of "Mr. Tambourine Man," or North America doesn't stand a chance.

Japanese movie monsters may not be what they eat, and we may not see them chow down often on film, but their onscreen munch fests always prove memorable. As for those daikaiju who devour Homo sapiens, we could resist them, but for giant monster fans, this would be a case of biting the hand that tries to eat us.

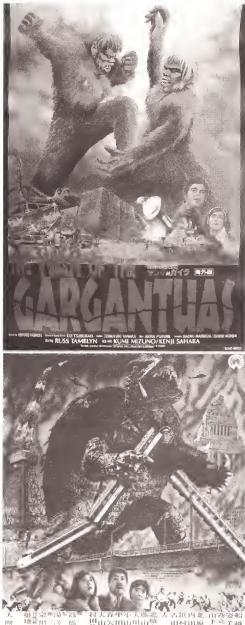
KAIJU PREPAREDNESS AWARENESS!

Before we go, the always civic-minded **KAIJU KORNER** wants you, the reader, to be in the know in case a marauding giant monster should attack your city, town, or trailer park. In this spirit of public service, we present the following **SIGNS OF AN IMPENDING KAIJU ATTACK**:

1. Crowds of hysterically overacting extras running through the streets.
2. The appearance of a small, obnoxious child named Kenry shouting, "Gamera, stop that!"
3. Carloads of Toho lawyers threatening to sue the oncoming kaiju for copyright infringement.
4. The discovery of a giant carnivorous worm in your living room.
5. A neighbor pointing to his house and saying "There's a monstah in there!"
6. Representatives from the SPCK (Society for the Prevention of Cruelty to Kaiju) insisting that the oncoming monster is a blameless victim of ODCS—Obsessive City Destruction Syndrome.
7. A procession of miniature maser tanks squeaking noisily down the sidewalk.
8. A daikaiju that is 200 feet high appear to be wading in the sea even though the ocean depth beneath it is 500 ft.
9. The sudden discovery in our bathroom mirror that your spoken words are out of synch with your lip movements.
10. A Breaking News bulletin that Tokyo, though destroyed the previous week by a rampaging daikaiju, has now somehow become completely rebuilt in a matter of days.

If one or more of these signs should occur in your neighborhood, **KAIJU KORNER** advises you to stay calm, avoid the main thoroughfares, AND HEAD FOR THE HILLS LIKE THERE'S NO TOMORROW, BECAUSE THERE PROBABLY WON'T BE!

Next time, **KAIJU KORNER** will offer a defense of the critically panned South Korean giant monster movie **DRAGON WARS**. Don't miss it, or risk the wrath of Kount Kaiju!





THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

Dr. Gangrene Meets the Count of Five

Nashville, Tennessee is best known as Music City, the home of country music. But Nashville also has a spooky side—it has been home to a number of horror hosts over the years. The first was Dr. Lucifer, played by Ken Branning, who hosted **SHOCK THEATER** in the 50s and 60s. Next was Nashville's best known horror host, Sir Cecil Creape, played by Russ McCown, who hosted **CREATURE FEATURE** in the early 70s and revived his show on TNN as *The Phantom of the Opry* in the 80s.

But in the late 70s there was also a host in Nashville who presented movies that ran into the wee hours of the morning—he was called *The Count of Five*. The Count was played by Bob McGehee, and it was my pleasure to finally meet Bob in person. We met for breakfast and then drove over to the Channel 5 studios where he used to tape the show. There we discussed the Count, **MOVIES AND MADNESS**, and much more...

Doe G—So tell me about how you came to work at Channel 5 and how the character of the Count came about.

Count of Five—I was a Mass Comm student at Western KY University and knew I wanted to work in the Nashville Television market. I thought I was going to work for Channel 4 but the spot I was expecting to get there (on the Noon show) didn't work out. I went on to graduate school and the next summer Channel 5 needed someone to help produce the morning show. So I did that for 9-plus, almost ten years that I was there.

I did a few other things at Channel 5 as well... I did a Kids' World segment and produced editorials for Tom Irving, the General Manager at the time. Then one day Bill Jay Bumpus, the director of the Production Department (who used to host a kids show in Nashville himself as Cap'n Bill) said, "We're gonna have a Saturday afternoon double-feature. Why don't you introduce the movie and then at the end of the first movie do a transition into the second feature, they wrap it up and talk about next week's movie?" So I was doing that pretty much straight.

Out of costume, right, just you?



Yeah, just me sitting on camera talking about the movie. Then after a few months it devolved, or whatever, into... The station got a monster movie package and they were planning to do away with the afternoon thing—they had something going on, sports, or howling, or something exciting—and they said, "We're gonna do scary movies late at night, and we need you to just go ahead and host that." And I thought okay, but for scary movies I need to be a scary host.

So I created the character of the Count. My costume evolved over time from a white turtleneck shirt to a full tux and red-lined satin cape. I made a couple of teeth out of a block of paraffin, which were kind of tricky. We'd be taping an intro in

the studio and half the time they'd slip out of my mouth and we'd have to wash them off, roll tape back, and shoot again. The fun part came after Channel Five started supporting the Jerry Lewis Muscular Dystrophy Telethon. All our on-air people, including the late-night show, were involved in the telethon. At that point I went to management and said you know these paraffin teeth, they can't be dropping out at the mall, it's gonna be hard to try and maintain a character with the teeth falling out. He let me go to my dentist and he made up a partial plate with a couple of canines on it and he matched my not perfectly white teeth. They looked real, so when the kids at the telethon saw me they were convinced that this guy's for real, so that was kind of fun.

What was the show called?

We started out calling it SUSPENSE THEATER and then it sort of morphed into MOVIES AND MADNESS. I was told the movies were the other part, I was the crazy one.

You were the madness?

I was the madness.

When did the show air?

MOVIES AND MADNESS aired Saturday nights at Midnight. We were showing one movie then, not a double feature.

So when you showed these movies did you get a chance to preview them first?

I always tried to preview them first. Sometimes you'd have something to say about the movie, other times it was kind of like this movie's so lame, we're gonna bring in a cauliflower and a couple of hypodermics and stick them into it and have the audio guy play some shrieks and just do some silly stuff in the studio.

We shot without a script, just kind of ad-libbed whatever came along... If we had some way to tie it to something going on in the movie we would. I remember one time we had a mummy movie so we built our stick around trying to find some Tana leaves. I don't know what leaves we found, bay leaves or something, like what you'd put in spaghetti sauce—so we started EATING those, like, hell, we'll live forever now! And they tasted awful.

What was your set like?

No set. We never got the kind of support that Russ McCown (former Nashville host Sir Cecil Creape) and some of the others got, I think.

You shot here at the Channel Five Studio?

Yeah, we taped all the intros and the mad-breaks and the outs all in the corner of the studio. I brought in my own props. We would do a benefit from time to time for the American Red Cross and I got to know their PR guy pretty well, and I asked him one day, "Have you got a donor bag that I could use on the Late Show?" He said, "Oh, Yeah," and he gave me a nice clean, sterile donor bag, which we filled up with red food coloring and I used that as a prop for a while, carrying it around.

Do you remember what some of the movies you showed were?

No, I just remember it was a mix of Wolfman, Frankenstein, Dracula, along with your basic B-movies.

Did you have a theme song that you opened the show with?

I don't think so, it was, like I said, really low budget, with little support... we looked at it like something dumb to do at night.

So you were coming in early to do the early show and staying late to do the late show?



Count of Five's specially made fangs.

Actually we taped them after the mid-day news break, like Talk of the Town. There wouldn't be anything going on in the studio, and so here it is middle of the afternoon and you're taping your intro for the Late Show and trying to get into that feeling of, "Okay it's Midnight... Gotta be scary."

Did you get paid extra for it?

No. I was still producing the morning show and a few other things for the station.

How about a catch-phrase? Did the Count have a signature phrase?

My catch phrase to open the show was simply, "Good evening... and welcome to MOVIES AND MADNESS." I did have another phrase I used with kids, however. The Count was popular with little kids, and at various events like the Jerry Lewis Telethons the Count would tell the kids, "You've got my name on each hand," and then counted out the fingers—"One, two, three, four, five, the Count of Five."

Did you ever have any sidekicks on the show?

One of the directors at Channel 5, Stan Hunter, periodically came on as Goro, which was kind of a semi-civilized monster. We'd do a few stickups together. He went on to work at TBS as a news director for Turner, last I heard. One of the fans of the late show also wrote me one time and said he'd like to create a character and do a few movie intros, and he did an oil sheik called Sheik Your Booty...

(laughs)

...and that was kind of fun. But it was so long ago a lot of it is just a blur at this point. I've forgotten more than I ever knew.

Did any of the episodes survive?

I think I have a 3/4 inch tape that might have some of the clips.

So what years did your show air?

SUSPENSE THEATRE started around 1977 and MOVIES AND MADNESS ended around 1982. We finally lost the contract for the movie package—I think Channel 17 bought the package—and again, Bill Jay said we don't have any more monster movies but why don't you continue introducing movies we get, which turned out to be adventure, crime, drama and westerns. So I did that for just a short period of time, but it just didn't feel right.

We finally got to one movie where a young kid is a high school football player who is going to die at the end of the movie of some disease and I went back up to Bill Jay and told him there's nothing nutty or funny I want to say about this movie.



RAMS

1978 THE COUNT OF 5 COMPANY

SEVENTY-NINTH NECK-BITING BASH ISSUE! 030 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

The kid dies in the end, it just doesn't feel right. He said, "Well what do you want to do?" I said, "I think it's time, we don't have the monster movies, I think it's time to bury the Count." And so without fanfare or notice we just stopped doing it. The letter writing campaign to bring back the Count didn't happen, and I was fine with that.

I worked with Channel Five for a couple of years after we stopped doing the late show and then moved on to a career in the automotive industry. It was a chance to do video for a car company, and I thought, hey, being a car nut, and I still get to do video... I couldn't have described a better job to go to. So I did that for 26 years, retired and am active with the Middle Tennessee Z-Club now.

Were you married at the time you were shooting the show?
Yeah we got married in 1970 so I was about seven or eight years into a marriage that has now lasted 40 years.

Congratulations that's fantastic.

My wife, LaDonna, actually appeared in a John Carpenter student film. John and LaDonna both went to Western Kentucky University, and that's where it was shot. The scene that she was in was at the top of the football stadium, and she commits suicide. She goes through this dramatic scene of despair, and whatever—I don't even remember what the storyline was—but basically John had brought up a mannequin, or dummy, and them put her sweater on it and kid of flipped it over the side and filmed it spiraling down. THEN he actually dropped the camera to give the POV of the falling girl! So she got to work with John Carpenter, and I never did. I've got Carpenter envy.

(laughs) That's amazing! You don't remember the name of the movie, do you?

No, it might have been SUICIDE EYES, but I'm not sure exactly.

Tell me about this poster you gave me.

It's a poster I created back in 1979 (shown on your left) and would autograph for a donation to MD. I even formed a Count of Five company thinking that when we're not doing something for MD I'll sell them at a flea market or something. I've got an attic full of posters.

Of the Count of Five? (laughs)

Of the Count of Five! I could wallpaper a house with them. I've got so many of them. But one of the nice things was after I got the posters—and I must have done about 5000 of them so I got the price break for quantity—I had them packaged by rolling them in butcher paper, which of course is designed to capture blood, from beef or whatever. But I don't think anybody ever figured that out.

That's a great idea! Who is the woman who is your victim on the poster?

I wish I could think of her name. My wife knew her, and she lived not far from us. She was actually a hand model, for rings and watches and nail polish, etc. But she pretty much wore gloves year round. She agreed to do the poster, and after she did that nobody's seen her...!

Hmm...So do you remember any interesting stories from your days as the Count?

I think one of my favorites had to be when we were doing the MD Telethon at 100 Oaks

Mall. I had just arrived, I've got the cape and everything, and am walking down toward the fish bowl, and this little group of black kids came running up, going, "Show me those big ole' plastic teeth, Count." Well I had this partial plate by the, and I smiled at them, and their eyes got as big as saucers. And they said, "Holy crap he's for real!" and took off! (laughs)

The only other one like that was at the supermarket where I was buying groceries on a Saturday morning. I'm going down the aisle and I see this big tall man who has his son with him, a little guy. And the little guy is hiding behind his dad, kind of holding his pants and looking around at me. I didn't think much about it... anyway, I'm in the checkout lane later and I see the little kid and he's got his dad down and he's saying something to him. The next thing I knew the dad just yells across like six checkout lanes, "YOU'RE the Guy" and I look over and he goes, "YOU'RE the guy that keeps me up every weekend!"

(laughs)

After I stopped doing the show and went to Nissan back in about January of 84. A lot of people I worked with at the plant recognized me, they used to see the show. But in 1993 my favorite moment had to be when Lorrie Morgan was shooting a film called PROUDHEART. In it her dad had passed away and she had an oil company and had to leave the plant where she was working and go take care of the family business. It was filmed in part at the Nissan Smyrna manufacturing plant. So they were shooting for a couple of days, and they recruited me to be in the film at the last minute. "We need someone to play her manager to tell her she's got a phone call." I had two lines, "Mac. Phone." My son was very impressed though because my name appeared right underneath Lorrie Morgan's as the credits rolled up, but it's only because they were listing the cast in order of appearance.

In person she was drop-dead gorgeous. I'll never forget the last day they were shooting I had to take her up to one of the offices where she was saying her goodbyes, and just before she left she turned to me and said, "You know, I miss the Count." You could have knocked me over. I thought that was kind of nice.

That's great, and who knows, maybe she used to sit up and watch the Count.

She acted like she did.

Well Bob I really appreciate you talking with me. If people are interested in getting one of those posters, how can they get in touch with you?

They could probably go to my facebook page... with your help maybe I can get a picture of that on there.

Sure yeah, absolutely we'll get that set up and get you a Count of Five page with a link where they can buy it. No problem, he glad to help.

If you like to contact the Count and pick up one of those posters you can reach him at www.facebook.com/countoffive or at bitenknowfool@hotmail.com.

Dr. Gangrene is an award winning writer, artist, and horror host living in the Nashville area. He is very happy Ailee Cooper was finally inducted into the Hall of Fame and thinks it was long overdue. To find out more about the Doc visit his website at www.drgangrene.com.

SCARY MONSTERS on the edge/brink of 20!!

by Kent R. Daluga

If this magazine was a student going or continuing at college it would be a young person on the brink of...?? But in monster magazine terms its been in the work-a-day world of publishing a long time. To be able to be a part of it has been my pleasure for 2 decades already and I'm not about to stop yet!

This time out I thought we could explore the odd visual styling's of the Realart trailers of years past. The classic and not so classic Universal monster, sci-fi and mystery films were re-release to a now and hungry movie going public. I have found out that many Universal trailers were recut and new graphic were added to excite the senses of patrons and remind them on how fantastic these films were the first time out! A great deal of these original trailers only remain in re-issue form and some don't even exist in any form at all!!

With the talented hands of Dan (the designer/sic!-onics) Stelian we can now in 2011 enjoy these strange and wonderful graphics that once graced the silver screen or is it scream...?

First off is a very creepy setting for **ABBOTT AND COSTELLO MEET FRANKENSTEIN** of a scary hand, test tubes/beakers/bottles and one giant hypodermic needle...OUCH! The graphic for **HOUSE OF FRANKENSTEIN** is of the monster terrorizing from the castle window and the crescent moon awaits his menace!! The view from the heavens warns us that **THE INVISIBLE RAY** is back in town and don't look up or those eyes will,...shoot holes thru ya!!



Looking more like 'The Shadow' than a design for **THE WEREWOLF OF LONDON** comes an interesting graphic from Realart pictures...a howling' good time for us all with this flick!



"Murders IN THE RUE MORGUE"

A REALART PICTURE

Re-released by Film Classics, Inc.

"FRANKENSTEIN MEETS THE WOLF MAN"

"DRACULA'S DAUGHTER"

From Film Classics, Inc. we get the graphic stylings of a mystery and of course as we know the **MURDERS IN THE RUE MORGUE** is one of Bela Lugosi's greatest horror suspense films of his career...creepy indeed! The **FRANKENSTEIN MEETS THE WOLF MAN** trailer ends with a large hulking beast with taloned hands and spooky words with far and dripping letters...yuck! With the fan-fare of a musical comes the next offering of **DRACULA'S**

DAUGHTER...kinda also looks cosmic to me? What do you think...all you *Scary Readers* out there?

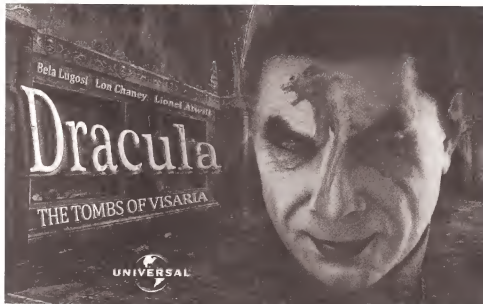
Using the same set of stair designs climbs **HOUSE OF DRACULA** to the screen once more and not be out done by looking a bit soft and warm is **SON OF FRANKENSTEIN** with a room full of madmen ready to operate at the drop of a corpse...or a not quite dead body!! With the monster and his bride we get the **BRIDE OF FRANKENSTEIN** in front of a

"HOUSE OF DRACULA"

"SON OF FRANKENSTEIN"

"BRIDE OF FRANKENSTEIN"

Re-released by REALART PICTURES



typical Realart trailer design ending with the titles over a scene from the movie...this one in the name of **DRACULA**...I never heard of the man?? Was he a fiend to some and a lover to others, that death of breath from blood had to be tough to be aroused!!

If you find yourself on youtube and want to see some great old time Universal trailers be sure to check these Realart's out and like I said before many of the old classics don't even have trailers around anymore...what a shame!!

Until next time for the

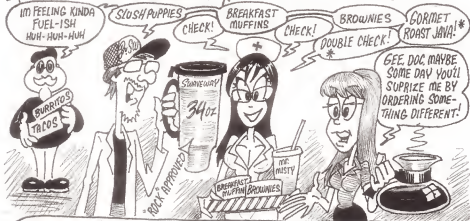
BIG 20!!

Looney Tunes type design...can "bugs" be far behind...or that screwy "Daffy" Duck?? And last but not least is the more

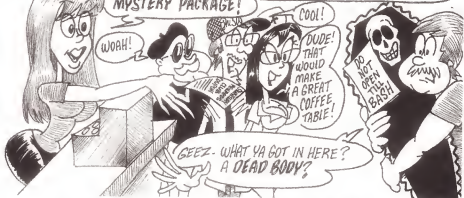
Best SCAREST
KOOKY KOUNT KENTULA

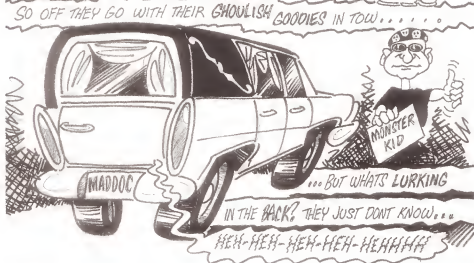
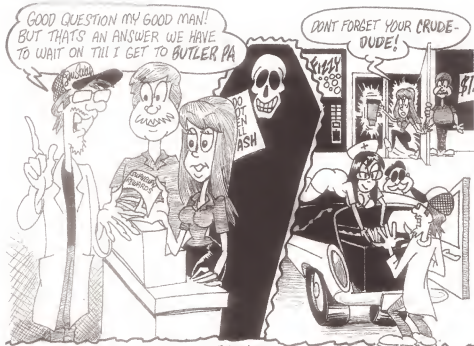


YES, GANG, ONCE AGAIN IT'S THAT FRIENDLY NEIGHBORHOOD MAD DOC, AND HIS MAD CAP PAL'S, SIR GEOFF GASSY, AND AS ALWAYS, THE DOC'S LOVELY ASSISTANT IN HIS QUEST FOR WORLD-DOMINATION THRU SWAVE-O-TIZATION, NURSE GHOULFRIEND! LETS JOIN OUR MERRY MONSTER KIDS AS THEY LOAD UP ON THEIR GHOULISH GOODIES AT THE #1 SWAVE-SUPPLY-STORE, THE SWAVEWAY...



OH HEY DOC! CONGRADULATIONS! YOU WON A FREE COFFEE, FOUNTAIN, ICED SPECIALTY FREEZE DRINK, AND THE GRAND PRIZE MYSTERY PACKAGE!







WOAH! YEAH! HEH-HEH- GHOULFRIEND!
HOT BAW-DEE! HEH-HEH



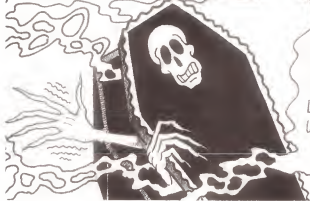
ER-UH...
I THOUGHT
THIS WAS A *DOC*
UMENTARY

YOU GOT
SNUBBED, BAW
HUH

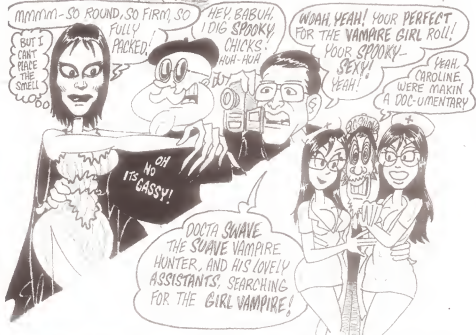
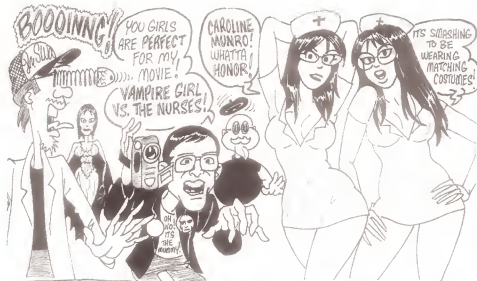


I'M READY
FOR MY
CLOSE-UP
MR. ROCK,
HEE HEE

MEANWHILE, AT THE SWAVEMOBILE ...



A FORGOTTEN PACKAGE
BEGINS TO STIR, AS THE
UN-DEAD THING RISES
FROM ITS COFFIN, AFTER
LYING DORMANT FOR YEARS,
WAITING FOR THIS NIGHT
TO RETURN....



AH! RON ADAMS! I'VE BEEN DYING TO MEET YOU! YOUR THE LIFE BLOOD OF THE MONSTER BASH!

UH- I THOUGHT YOU WERE BATTY FOR SIR GEOFF GASSY!

HE SMELLS FUNNY. BESIDES I ONLY TAKE SIDEKICKS FOR A SIDE DISH!

WHAT REALISM!

OH, HERE WE GO

SIDEKICK?!
@*#00*!!

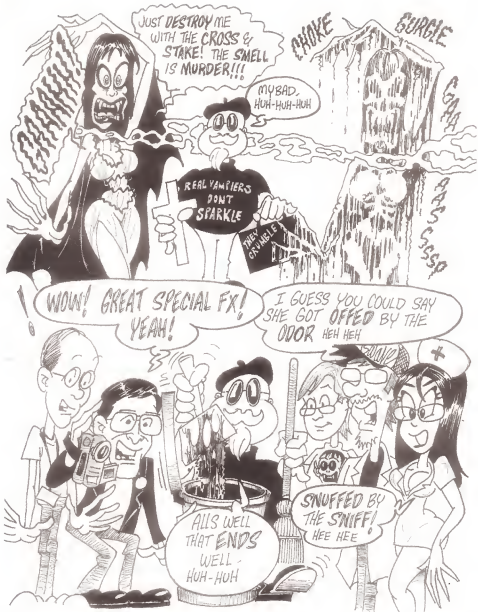
THIS SIDEKICK JUST BOUGHT AN AUTHENTIC VAMPIRE HUNTING KIT, COMPLETE WITH A CROSS, HOLY WATER, WOODEN STAKES... THERE WAS GARLIC IN THERE BUT I PUT EM IN MY TACOS, HUH HUH

FWEEEP

SIR
GAS-O
LOT

MAIN STREET
ANTIQUES

SHE
DON'T
STAND A
GHOST OF
A CHANCE





THE COSMIC DRIVE-IN

"Maniacs on the Loose!"

by Robert Freese

Please stay in your cars! This is the COSMIC Management. It has been brought to our attention that psychotic madmen are on the loose in this theater! Don't make any noises or sudden moves. The authorities are on their way!

First up is a triple feature that begins the terror-show with a nuttoid escapee from the State Facility for the Terminally Twitchy in **SILENT MADNESS**. "He's out now...The terror has just begun!" This maniac's antics were filmed in 3-D, but shown flat at drive-ins. The second feature **SUPERSTITION**, is an old fashioned evil witch tale about a witch getting vengeance two hundred years after her execution. The final feature is a return to classic shocks with George Romero's **NIGHT OF THE LIVING DEAD**.

More madmen are on the prowl in **MANIAC** "I warned you not to go out

country cottage. Soon she suspects ghostly goings-on and encounters **THE HEARSE** on a one way street to hell! Creepy and scary, it delivers a number of good frights. Its co-feature follows a demented young man who preys on innocent victims, until zeroing in on a radio psychiatrist whose opinions he doesn't agree. Gritty and nasty, **DON'T ANSWER THE PHONE!** is certainly not for all audiences.

Because of an experimental drug made to help pregnant

women to term, babies are born with psychic powers that enable them to control normal people. **SCANNERS** concerns a group of good scanners trying to wipe out a group of bad scanners who want to take over the world. With its mix of extreme violence and comic book action, it is an entertaining action shocker from Canadian

HE'S OUT NOW...

The Terror has just begun!

FIRST RUN!

STARTS FRIDAY 11:35

SILENT MADNESS

PLUS THESE 2 SHOCKERS!

"SUPERSTITION"
(R) 9:30
PLUS

"NIGHT OF THE LIVING DEAD"
(R) 1:00

CCC Twin 2 40 EAST Twin

1115 Broadway Plaza
Folsom, CA 95630

MT. DIABLO 11:35
Lakeside 1:00

I WARNED YOU NOT TO GO OUT TONIGHT

MANIAC

Starring: Joe Donato, Caroline Munro
Andrew Garfield, William Lattin, William Lattin

STARTS TODAY!

GOLDMAN 1 **LATE SHOWS** **REGENCY 1**

ALSO HEARSE TODAY AT THESE SELECTED DRIVE-INS

Think you're a scary person on earth? 227 are scanners. They have the total terrifying powers even created... and they are winning!

STARTS TODAY!

SCANNERS

That's thought can kill!

STARTS TODAY!

GOLDMAN 2

ALSO HEARSE TODAY AT THESE SELECTED DRIVE-INS

The TERROR continues...

FRIDAY THE 13TH

STARTS TODAY

ALL DAY PREVIEW

SEE 2 FEATURES!

DUKE

ALSO HEARSE TODAY AT THESE SELECTED DRIVE-INS

tonight!" and **FRIDAY THE 13TH PART 2** "The TERROR Continues..."

For the Crown International double feature of **THE HEARSE** and **DON'T ANSWER THE PHONE!**, you are warned, "Once he gets you inside the hearse—you're better off dead!" **THE HEARSE** concerns a ghostly driver who terrorizes Tish Van Devere, who just inherited her aunt's

ONCE HE GETS YOU
INSIDE THE HEARSE-

YOU'RE
BETTER OFF
DEAD!

the HEARSE

CROWN INTERNATIONAL PICTURES THE HEARSE

TISH VAN DERVEE • JOSEPH GOTTEN

DAVID KADREDA • DONALD HOTTEN • MED FLORY • JIM PERRY LAND

WILLIAM J. LACROIX

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THE DEVIL. CURSE OF THE LIVING DEAD is a title used a couple times at THE COSMIC DRIVE-IN, but the COSMIC Management is willing to bet it refers to Bava's classic KILL, BABY...KILL. Finally, HOUSE WHERE DEATH LIVES centers on a haunted house and a nurse hired to care for an old man in the creepy manse. Diabolical goings-on ensue.

HOLIDAY Two **4 BIG HITS**
OPEN AT 6:30
KIDS UNDER 12 FREE

Halloween
HORROR THON

1. **"THE CREEPER"** LEON **CAN WE TAKE IT!**

2. **"THE HOUSE OF EXORCISM"** LEON

3. **"CURSE OF THE LIVING DEAD"** LEON **FREE PASS**
IF YOU STAY FOR THE ENTIRE SHOW

4. **"HOUSE WHERE DEATH LIVES"** LEON

FREE BLOOD DRINK

My thanks to Vince Cornelius and Lana of STARTS TODAY! for the loan of their marvelous drive-in ads. You can keep up with Lana at <https://twitter.com/StartsTodayFans/my-peoples/members>.

Enjoy re-visiting these COSMIC DRIVE-IN Memories and be open to creating new memories. Share them with other Scary Readers. As always, have a good fright!

NEXT UP:
BLOOD-O-RAMA!

director David Cronenberg.

We end this visit to THE COSMIC DRIVE-IN with a Halloween Horror-thon. First up is the madman shocker THE CREEPER, which is better known by the title RITUALS. Featuring Hal Holbrook and Lawrence Dane, it concerns business men on a camping trip coming up against a demented backwoods killer. Taunt and suspenseful, THE HOUSE OF EXORCISM is a reworking of Mario Bava's LISA AND

Visit Robert Freese at www.robertfreese.com

SCARY MONSTERS *Presents* *THE RETURN OF STELLA DESIRE*

by John Skerchock

When Philadelphia horror host Dr. Shock passed away in 1979, monster fans all over the area thought that was it for horror hosts. The era was over. Who could replace the frightful Dr. Shock? Who would have what it takes to present a series of the worst horror movies ever seen and do it with such good humor? What man could be so brave?

Wait a minute! Man? What about a woman? That's right! Another rose to fill the dark void left by Dr. Shock only this person was truly unique, truly original, and truly irresistible. I'm talking about the sexy, sultry Stella of **SATURDAY NIGHT DEAD**.

In the early 1980s, NBC-TV affiliate KYW-TV in Philadelphia picked up a package of horror movies to run after **SATURDAY NIGHT LIVE**. Someone at the station got the idea to have a horror host. With Roland and Dr. Shock having proven their worth it wasn't hard to convince anyone that the idea was a good one. However, there would be a change or two.

Although her show was never seen on the East Coast, many people in Philadelphia had heard of Elvira. The tall, dark haired siren played by Cassandra Peterson was known not from her show but from her many guest appearances on other shows and write ups in national magazines. Station executives at KYW wanted an East Coast version of Elvira to tempt viewers to stay up late and watch these monster movies.

A casting call was sent out and actresses applied by the hundreds. Women with no acting talent whatsoever applied for the job as did actresses with experience. One such actress was Karen Scioli. Karen was born and raised around the Philadelphia area and she wanted it to be her home. She didn't want to have to travel to the West Coast in search of acting jobs if she could find steady work in the field she loved while remaining on the East Coast. So Karen took some time and created a persona that was bigger than life and went to the audition and, as they say, "Wowed them!"



Stella and **SATURDAY NIGHT DEAD** went into production and, in 1984, viewers were exposed to some of the raciest, funniest stuff on television and only those brave enough to stay up past one in the morning would get to see it. Coincidentally, Stella was starting as Elvira was ending. Elvira's first series, **ELVIRA'S MOVIE MACABRE**, ran from 1981 to 1984. Now it was just Stella.

Stella dressed very seductively. Most viewers tuned in just to get a peek at her ample cleavage and rejoice in her double entendres. She was not, beautiful to look at, and she knew it.



Stella and Zacherley, with Hives and Humpy Saturday Night Dead

Stella was one character who knew how to keep a man's attention.

So who was Stella? What was her back story? The press release put out by KYW says it all: Stella was born in North Libido, New Jersey, a small village outside of Atlantic City. She was the only child of traveling hecklers. Her parents dropped her in a plastic basket at Fifth and Skunk in front of Guido's Hair Weaving and Plumbing Supplies, but for all intents and purposes she was raised by a flock of pigeons. Reincarnated 37 times, Stella is just your typical "ghoul" next door.

She was billed as the *Man-eater of Manayunk*. Manayunk is a suburb of Philadelphia and coincidentally the home of Joseph Zawislak, the actor who portrayed Dr. Shock.

The movies shown were not the best. Some cult classics like **LEGEND OF BOGGY CREEK** and **SHOCK WAVES** were shown here and the legendary Hammer horror TV series was used, but most of the movies were bad quality. And Karen Seidli knew this. As the creator of Stella, Karen was also the writer of the show. It was her creative ability both as writer and an actress that kept the show alive. The poorer the movie the more Karen threw into Stella's parts. She was determined to make her show a success and went to great lengths to entertain

the public. Her crowning triumph, at least in this writer's opinion, was when she was able to get Zacherley to appear as a guest on her show. This is probably one of the most talked about episodes and has been bootlegged to no end.

In this episode Zacherley visits for the purpose of escorting Stella to a monster awards ceremony. Both have been nominated for an award. Zacherley wins it and Stella uses her determination and ample assets to try to steal it away from Zacherley.

Some memorable characters from the show were her bed, Beds Lugosi, Hives the Butler played by Bob Billbrough, and dozens of other characters played by Glenn Davish who went on to be a producer of **THE VIEW** and won an Emmy for his work.

SATURDAY NIGHT DEAD ran for a good five years. Technically it ran from 1984 until 1990. The series was about to be syndicated when the show was dropped. In the 1980s Hollywood studios had distribution centers all over the country. These centers were used to promote and distribute videos and to acquire new shows for syndication. That changed in the late 1980s. Studios were closing up their distribution centers, and by 1990 the only way to get anything picked up was to go to Hollywood and try to sell it. The chances of success were very

slim due to major financial losses suffered by the studios in the late 1980s so **SATURDAY NIGHT DEAD** became a memory.

And it became a sketchy memory. From 1984 until **SCARY MONSTERS** was born there were no monster magazines to carry stories about Stella and **SATURDAY NIGHT DEAD**. It looked like Stella would fade faster than Dr. Shock. There was very little merchandising of Stella at the time so fans had nothing to hold onto except for a few video taped episodes. These eventually made their way into Monster Kid collections as vendors copied them and sold them at shows. Other than that Stella was gone.

In the 1990s I contacted KYW-TV for information on Stella and the actress who played her so that I could do a **SCARY MONSTERS** interview. Unfortunately Karen Sciole had moved from her last known address.

Stella was reincarnated again only a short time ago. Thanks to the wonderful people at **BLOBFEST** Stella was reborn. She's back and she intends to stay.

Following her successful return at **BLOBFEST** where Stella was overwhelmed to meet so many fans who remembered her, she went to **CHILLER THEATRE** and was seated next to Zacherley. At **CHILLER** she met many more fans and this encouraged her to visit **MONSTER MANIA** which is in her back yard. The success of these shows has prompted Stella to have an Internet presence which I'll talk about a little later.

Karen was acting since she was a child. She'd been in numerous plays before creating Stella and continued to act in plays while doing **SATURDAY NIGHT DEAD**. She had a successful one woman play called **BATS** and she won a local Emmy for it in 1988. In 2000 she appeared in a cult film entitled **POSTCARDS FROM PARADISE PARK** and won critical acclaim playing a divorced mother living in a trailer park.

I was able to spend some time with Karen and talk to her about Stella. It's been over twenty years since **SATURDAY NIGHT DEAD** went off the air but Karen still has the energy and fire that made Stella such a bigger than life character. So I had to ask her some questions.

SCARY MONSTERS: Tell me about your early life. Did you always have an interest in acting? What made you want to become an actress?

KAREN SCIOLE: I was born in Philadelphia and lived there during my childhood thru my teen years. It was myself, my sister Cathy, my mom, and until I was 16, my dad. We had a tough time, moved around a lot, never had any money and my dad was an alcoholic. My mom, Florence, was a hard working, smart woman who had a great sense of humor and love of Hollywood. I'm absolutely positive I got my desire to be an actress from the times I watched those wonderful old movies on a tiny TV in black and white. It was a complete escape. And my mom encouraged every dream I ever had of becoming



Stella and Hives at **CHILLER THEATRE**.

a movie star. I also loved when my mom would take Cathy and me to the movies to see Doris Day and Rock Hudson movies. Even my dad loved the movies, especially the westerns. I loved them all. **BELLS ARE RINGING** was like an epiphany for me. I discovered how much I wanted to be a comedic actress and I discovered Dean Martin, my first major crush.

Every Saturday afternoon Cathy and I would go to the Liberty Theater on Torresdale Avenue and sit through two movies for 35 cents. Oh God, that makes me sound so old! But some of my favorites were **JASON AND THE ARGONAUTS** (all Ray Harryhausen films) and **STRAIGHT JACKET** with Joan Crawford! I always loved the horror movies, especially the lush, colorful Hammer films. I don't think I ever met a kid who didn't! **THE WOLF MAN** with Lon Chaney Jr. was the scariest movie I ever saw. Something about the change from man to vicious beast did me in. But my most frightening movie experience was going to see **THE EXORCIST** with my mom. My mom had read the book when it first hit the New York Times book list. I was at a girlfriend's house for an overnight stay when my mom called me at 2 a.m. She had just finished reading the book and she wanted to make sure I didn't have an Ouija board in the house. I did of course, so she made me throw it out. Then I read the book and I was glad I threw out the Ouija board. We went to the movie together when it opened in Philly and it scared the balls off of us. I almost became a Catholic after that movie.

Then there were the Grand Dames of comedy who had an enormous influence on me—Lucy and Carol Burnett. As an adult, I met Carol Burnett when she was a guest on **THE JOAN RIVERS SHOW**. As soon as I opened my mouth, I started sobbing. I'm not kidding. And said something really stupid while sobbing like "it's because of you I'm in comedy." (sobbing)

I guess with my love of comedy actresses and horror movies, being Stella was a perfect fit! Never would have **GUESSED** I'd become a Horror Host on TV, but I also never had so much fun in my life. My two main Stella squeezes, Hives (Robert Billbrough) and Cousin Mel (Glenn Davish) will attest to that

as well.

So how did you come to do SATURDAY NIGHT DEAD?

I was a real Philly girl, lived a good part of my life in South Philly (as did the rest of my family) and could not have been more thrilled to win the part of Stella for SATURDAY NIGHT DEAD in the summer of 1984. My husband Rick and I were living in Ft. Lee, NJ, outside of New York but my best friend Alfina and my mother both nagged me to go to the SATURDAY NIGHT DEAD auditions (the name Stella didn't come until after I got the part). I was doing stand up comedy in Manhattan at the time so I thought what the heck, if nothing else the audition will be good for me. So I auditioned at 9 a.m. on a Sunday morning at the KYW studios at 5th and Market. Within a week I got a call back as one of the ten finalists!!! I remember when I went back for the finalist audition, I was handed a script by Steve Bronstein, SND's first Producer. I read the script and realized that one of the "bits" was one I wrote for the first audition! So I said to the producer, "uh, I wrote this bit!" and he said then you should be flattered" and I said "I'll be more flattered if I get the part!" and I did!!!

Had you ever met Zacherley before he was on SATURDAY NIGHT DEAD?

I never met Zacherley (or as we in Philly knew him—Roland) before he was a guest on SND (1987) but he was an iconic legend and idol! Every kid in Philly and Jersey knew who Roland was. I was terrified of him as a kid! Roland made a HUGE impact on television in 1958. I was a little too young to watch; he came on at 11 p.m. I think.

When I got the part of Stella, it was a big deal that I was Philly's 3rd horror host and in such esteemed company! It was a wonderful honor. When Zach was on my show, Bob and Glenn and everyone a KYW was so excited and thrilled. I also invited my mom and Rick's parents came too. It was Roland!! In person!! The whole station was excited. And you know what? He floored me by what a gentleman he was, how professional and hilarious! I didn't expect all the charisma! He knocked all our socks off. We had a blast, an absolute blast. He must have been in his early 70's at that time and I was shocked to find him sexy!! (My sister agreed!!). To this day, that episode is still one of my favorites. I feel so lucky that I was able to have shot a whole half hour silly horror show with the one and only Roland. And then I got to sit next to him all weekend at CHILLER this year! WOHHOO!

When did SND premiere and



what was the first movie?

9/29/84 THE OBLONG BOX.

When I first went on the air we had a few nice film packages of the Hammer House films with Vincent Price and all those wonderful techno-color films that my sister and I saw as kids on Saturday afternoons. After the Hammer packages, it all went down hill quickly. But in a good way.

How many episodes of SND were filmed?

140 were aired. We taped #141 but it never aired.

How did you work a vacation schedule? Were you off for a few months or did you take time here and there and try to keep new shows flowing?

We taped on Monday's and that show would air that Saturday. For the first two years I taped shows more frequently until I built up enough to be able to do reruns. Then I only taped during rating months—February, May, July, and then September thru November. So I had a lot of downtime. Great gig!!

What was the writing process like?

I would write a script on Tuesday (the day after taping a show) and give it to the producer, Stan Gibel (Stan was the producer

who lasted the longest! That because he was as insane as we were). Side note: I had three producers: Steve Bronstein from SND #1 thru SND #34, then Ray Guilianni from SND #35 thru SND #54, then Stan Gibel for the rest. Stan allowed us to go completely over the edge, God bless him). So I would write on Tuesday and send it in then a copy would be sent to the actors by Friday at the latest. On Mondays I would shoot one scene and my promos in the afternoon, then we would rehearse. That's when the ad libs and improv would fly and



we would make some script changes but we always had to have our script memorized because we had very limited studio time.

After rehearsing we all had dinner together. After dinner if we had a guest, they would arrive and we'd do a short run through on set then bang! Taping began.

Often we had audience guests come to visit. My mom and family and Rick's parents came all the time. As the years went on, we invited more and more guests.

When we did specials, we set up bleachers and invited a studio audience. They were the most fun! Usually they were SND fans who wrote in for free tickets. And my family. Every member of my family had sweatshirts that read "Stella's Mother," "Stella's Sister," "Stella's Father-In-Law"—you get the picture. EVERYBODY had a great time. It was always a horror party atmosphere.

Your show premiered in 1984. That was a little over five years after the death of Dr. Shock. Did you ever watch any of his shows? If you did, did those shows have any influence on how you did your show?

I was very much aware of how beloved Dr. Shock was. He was on for a decade in our area and his horror hosting was the fun and fantasy of every kid in the Delaware Valley.

During the years he was on TV I was at the "clubbing" age so I was out at discos and sleeping in late on weekends. So I was a bit too old for the show at that time, but I certainly was aware of who he was and I adored him! I did watch him once in a while when I was home hung-over or in bed with a bad cold. Loved him. Not as scary to me as Roland had been, but he was amazing. From what I know, he was a kind man and everyone always had only nice things to say about him as a person.

What horror host had the most affect on you?

I think the horror host who had the most affect on Stella was Elvira. And that's because she was just getting really known on the East Coast in the 80s and because of her, KYW wanted to try a female host in Philly for a change. So I have that witch Elvira to thank for my fame. Wait, is she a witch. I think she's a vampire. Right?

What or who is Stella?



That's another fact that most people get wrong—Stella is not a vampire. She's a Vamp. She's mortal but she's weird. Her cleavage is haunted, her mother is a witch (Brunella Desire), her father was (we think) The Creature from the Saloon (very scary) and most of her relatives live in Transylvania. We're almost positive Stella has a few vampire and werewolves in her family.

AUTHOR'S NOTE: At this point in the interview Karen began to change. I saw some minor twitching then she began to twist and moan and suddenly, before me was Stella Desire, Vamp and horror hostess.

Stella, now that your alter ego has had some time to spill the beans, so to say, about SATURDAY NIGHT DEAD, I thought I would ask you for your two cents. What were you doing before SND?

Immediately before SND, I was trying to find a new condo that accepted pets. Large, green, people-eating pets.

Your bio says that you were reincarnated a lot of times. Why? What is there to come back to?

It's not like I had a choice, John. Once you're on the ol' reincarnation track, it's like Groundhog's Day. However, my latest reincarnation of being so hot and fabulous may be worth coming back to again and again. As they say, so many men, so few lives....

Are you and Elvira really related?

How dare you even suggest such a thing!

You've been seen recently haunting the streets of Manayunk. What keeps calling you back there?

That's where I live. And for the record, I do NOT haunt the streets. I like to think of it as "vogueing" my way thru town in search of my next boyfriend. Or Iggy's late night snack.

What is Hives really like?

Oh Hives... the Man, the Myth, the Butler... He's very neat, enjoys long, hot baths (mine, not his. He's repulsed by water), his favorite color is ash, he's fussy about his appearance (he sleeps on a hanger in my closet at night) and he's an excellent father. He has two children, Heaves and Ho, both of whom are werewolves. I have no idea who their mother is, probably some cougar. But Hives takes good care of his children, never missing a vet appointment or trips to the dog run parks.

How magical is your bed? It was a major character in the TV series.

Bed is not really magical, per se. It's more like a curse my mother, Brunella the Witch put on bed just to make my life more, uh, difficult. Ok, yes, he talks, sort of. It's a lot like sleeping on Goofy. And just for the record, Brunella, your cursed plan backfired. Bed's bouncing jealousy have attributed to some of my finest moments.



Do you keep in touch with Brunella (mom) and have you ever caught up with your father?

I try to keep as far away from Brunella as I possibly can, although we communicate often via séances. Think "skype" but with very low lighting. As for

my father, Tippo the Clown, well, clowns always scared me. Especially when their bulbous red noses, orange fright hair, clown white faces with rainbow colored eye circles are permanent. Besides, I never thought whoopee cushions and hookers were sufficient child support payments.

What do you think of today's horror movies? Do you think they'd be worth showing on SND?

Nothing could be worse than what I showed on SND. With that said, I'm a fan of all horror movies but the Vampire and Wolfman movies are my favorites still. The slasher movies? Not so much. They're all so messy and remind me of Iggy's sloppy eating

habits.

Tell us a little about your website.

My website is up and store open: www.mancaterfrommanayunk.com

I just came out with a new line of STELLA HOT SAUCES (but of course!!). One is called STELLA'S NIGHTMARE GHOST HOT SAUCE, TRIPLE D HOT and the milder one is called STELLA'S SWEET DESIRE HOT SAUCE. They both did quite well at the MONSTER MANIA Convention! They are being sold on my website (soon), and at Susie's Hot Sauce store in New Hope, PA.

Plus Stella is working on a lot of new projects. Think Stella TV channel, but online. More deets to come.

Thank you for your time Stella and Karen.

In closing I want all of you horror host fans to know that Stella is on Facebook. Also Karen has told me that she and Richard have plans to release all of the Stella episodes. Each episode is approximately thirty minutes long and you may be able to edit them into your favorite movies.

And there is rumor of another one woman play featuring Stella. I will keep you posted in SCARE-NEWS!



The GHOULS Next Door:

OR WHAT HAPPENS WHEN A BABY BOOMER MEETS TV'S FIRST FAMILIES OF FRIGHT!

by Rod Labbe

Here's an SM brain teaser: what two "horrific" prime time situation comedies—premiering in September 1964—have inspired Barbie and Ken gift sets?

If you guessed **THE MUNSTERS** (CBS) and their gruesomely macabre cousins, **THE ADDAMS FAMILY** (ABC), congratulations! You're a card-carrying Monster Kid (and probably a closet Barbie collector, too!)

On paper, **THE MUNSTERS'** premise reads like your typical mid-60s sitcom: housewife mom, clueless, bumbling pop, irascible grandfather, and wacky kid(s) encounter domestic disaster at every turn, all wrapped around a neat moral or valuable lesson learned.

Fine and dandy...except this haunted household included a *Frankenstein* (Fred Gwynne), *Count Dracula* (Al Lewis), *vampire woman* (Yvonne DeCarlo), *wolfboy* (Butch Patrick) and a gargantuan reptilian family pet named Spot—Mockingbird Heights' resident fire-belching dragon! The odd girl out was niece *Marilyn* (first played by Beverly Owen and later, Pat Priest), a stunning blonde incapable of landing an "indulgent" boyfriend.

That combination made for plenty of yuks, especially when Marilyn brought home unwary dates to meet her "blood" relatives—as she did in their very first episode, **MUNSTER MASQUERADE**, originally broadcast at 7:30 PM (EST) on Thursday, September 24, 1964.

Let's not forget the assorted unwary salespersons, city officials, "crooks" and nosy neighbors who stumbled across 1313 Mockingbird Lane. They'd always beat a hasty retreat—and in fast-motion, too!

Understandable, considering Uncle Herman (Gwynne) stood over 7 feet tall, had a flat head, and sported two dashing electrified neck bolts. Need I also mention his pasty green/grey skin and jagged forehead scar?

Then there's **THE MUNSTERS'** manse, a monsterpiece



straight out of Poe. Lightning flashes created an effectively nightmarish ambiance, gale-force winds blew constantly, and dead leaves skittered and swirled. This very moment, under new paint (and benefiting from the skills of a good landscaper), it stands regally on Wisteria Lane—where various **DESPERATE HOUSEWIVES** plot and connive.

Like **THE MUNSTERS**, **THE ADDAMS FAMILY** challenged societal norms and rewrote standards for diversity.



whenever necessary.



As their famous theme song says, "they really are a scre-am!"

In almost every episode, Uncle Fester relaxed on a bed of nails, somber little Wednesday clutched a decapitated doll and buried other victims in the backyard, Pugsley wiled away his leisure hours plunking nickels into his live piggybank, and Grandmama flung razor-sharp darts "just for the hell of it."

Add a doorbell that stretched like a rubber band, Lurch's guttural "you rang," in answer to a summons from either Morticia or Gomez (they'd pull a dangling noose that literally sent the house shaking), the scuffed swordfish swallowing a hapless deep-sea fisherman, model trains colliding and/or exploding, and exotic meat-eating plants, and you have a wild cornucopia of fun.

If that's not enough to rattle a censor's cage, Morticia and Gomez's marital relationship crackled and popped. "Tish!" he'd gasp, whenever she spoke French. A torrent of passionate kisses would ensue, until Morticia flashed him a

devilish grin and cooed, "Later, dahling."

The message that smile conveyed sent many a libido soaring, mine included (excuse me while I blush). Though Lily loved Herman dearly, and we even saw them sleeping together, their bedroom antics remained chaste. Not so with Gomez and Morticia! I kept waiting for a glimpse behind the bed chamber door, but propriety (and the censors) left that scenario to my fevered prepubescent imagination.

Whatever sundry charms **THE MUNSTERS** and **THE ADDAMS FAMILY** possessed, it was enough to propel them from modestly-budgeted black and white TV entertainments into multi-million dollar

And what diversity! Spiced up with an assortment of outlandish cousins, aunts, and uncles, the Addamses positively reveled in being "creepy, kooky, and altogether kooky."

Check out this crazy family portrait: zillionaire Gomez (John Astin), his wife, Morticia (Carolyn Jones), Uncle Fester (silent film child star, Jackie Coogan), Grandmama (Blossom Rock, sister to 30s MGM songbird, Jeannette McDonald), children, Wednesday (Lisa Loring) and chubby little Pugsley (Ken Weatherwax); the grim-faced Addams butler, Lurch (Ted Cassidy); Cousin Itt (Felix Silla), and Thing (also played by Cassidy), ready and willing to lend a disembodies hand



enterprises. Marketed modestly during their original runs, the shows are now huge cottage industries. Model kits, toys, Halloween costumes, big screen movies, comic books, View-masters, and Las Vegas slot machines barely skim the surface. Consumer demand is apparently insatiable!

Likewise, it's no great shock that the classic casts have achieved well-deserved iconic status. A few enjoyed healthy careers before and after (DeCarlo and Jones were films stars, and Gwynne, Lewis, and Astin moved on to other successes), but today, they're universally loved because of **THE MUNSTERS** and **ADDAMS FAMILY**.

Exclusively for **SCARY MONSTERS**, a still-lovely Pat Priest graciously chatted with me about her time as Marilyn Munster. Pat's youthful voice dissolved the years, spinning this Monster Kid back to his glorious childhood days of Vincent Price, Petula Clark, penny candy, and trick or treating on a spooky Halloween night.

"Before **THE MUNSTERS** came into my life," said Pat, "I had small parts in shows like **DR. KILDARE**, **PERRY MASON**, **WENDY AND ME**, **MY FAVORITE MARTIAN**—oh, I could go on and on. A lot of commercials, too. A lot! One day, I received an unexpected audition call at Universal for **THE MUNSTERS**. I knew very little about the show, but I definitely wanted to try out."

"They gave me one of Beverly Owen's dresses, styled my hair like hers, and we shot the test on Wednesday. Less than 24 hours later, I was signed and found myself working alongside seasoned pros, a nerve-wracking prospect."

"Well, I shouldn't have worried," she chuckled. "We bonded, personally and professionally. Yvonne and I had boys the same age; we'd eat lunch together and compare parenting notes. And I'd also go to the studio commissary with Al and Fred, still in

full make-up and costume. That always caused a stir!"

Pat credits traditional family values as **THE MUNSTERS'** finest contribution to pop TV history, a quality sorely missing from present-day programming.

In her view, "we were a healthy functional household. Uncle Herman worked, Aunt Lily kept house, and Eddie and Marilyn attended school. We ate together at the same table and discussed our problems openly. There was no bratty, sarcastic kids and angry, screaming parents. Good advice was always given and arguments quickly resolved."

Butch Patrick—known to millions as precocious Eddie Munster—echoed Pat's sentiments, adding:

"A strong father and mother image kept us together. The family supported one another; we shared what was going on in our lives, together and separately. Joe Connelly and Bob Mosher made their reputations producing **LEAVE IT TO BEAVER**, so a little of that carried over. We had awesome guest stars, cool cars, fascinating special effects, and Fred's brilliantly conceived Herman. How could it not be a winning formula?"



PAT PRIEST PLAYS THE PART OF MARILYN ON "THE MUNSTERS."

"That's what good writing can accomplish. We did quite a few shows devoted to sports, because Fred loved them. And the interaction down in the dungeon with Grampa was priceless! Just a great rapport between Fred and Al."

By 1966, the monster craze was unfortunately waning, and America stood uneasily at the brink of a new, socially volatile period. Political assassinations, an unpopular foreign war, student protests, racial tensions, and a growing drug culture would soon crowd the national landscape. In comparison, television shows espousing traditional "family values" seemed quaint, if not downright antiquated.

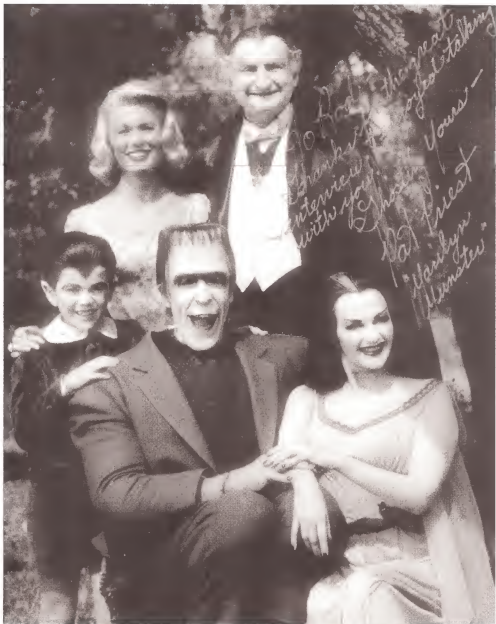
Networks were already switching to "all color" schedules, and established black and white shows either made the transition (like **LOST IN SPACE** and **BEWITCHED**) or faced cancellation. MCA execs contemplated lensing **THE MUNSTERS** in color, but estimated costs proved prohibitive.

Then, pow! Batmania hit. ABC's campy juggernaut took America by storm, and stars Adam West and Burt Ward were catapulted from obscurity—raising third-rated ABC out of Nielsen's dungeons. To the dismay of monster lovers, **BATMAN'S** Thursday night cliffhanger conclusion ran opposite **THE MUNSTERS**.

Change came rapidly. Soon, **THE MUNSTERS** and **THE ADDAMS FAMILY** were given their walking papers, cancelled due to sliding ratings. The wonderful era of "monster television" had reached its poignant end.

Herman and crew exited with a big screen bang: **MUNSTER, GO HOME**, released June 15, 1966. Fans could at last see their favorite ghouls (minus one) in all their colorful glory.





Thank you for the great
interview with you.
Yours -
Pat Priest
Maribyn
Monster

Thousands of theater tickets were sold that summer (Don Knotts' **THE GHOST AND MR. CHICKEN** was a co-feature, a potent combination), and cash registers chimed from Maine to California.

Pat wasn't asked to reprise Marilyn—instead, the part went to ingénue Debbie Watson, familiar to Boomers from NBC's short-lived teen frolic, **KAREN** and later, ABC's corpseone Friday night comedy, **TAMMY**.

It's a jarring switch. Debbie gives a perky and bright performance, but her emotional connection to the original show is nil. She'll always be a replacement, not the "genuine article." Marilyn had already burned herself into the public consciousness as a vivacious, sexy blonde, not a bouncy cheerleader-type. Pat Priest was an integral part of the ensemble; her absence in the film version is keenly felt.

"They came down and told me I wasn't doing the movie," she confessed. "At 27, I was too old. What, did I age overnight? I cried like a baby, and Al, the sweetest man, comforted me. Fred and Al talked with the producers, but Universal wanted to use their contract player."

"I made a few movies after **THE MUNSTERS**, like **THE INCREDIBLE TWO HEADED TRANSPLANT** and **EASY**

COME, EASY GO, with Elvis, and pretty much retired. Nobody knew where I'd gone or how to get in touch with me."

Added Butch, "We were doing a late night shoot, and as the Munster Coach drove away, that was it. Say goodbye, cause you're done. A significant personal adjustment for me, at age 13—one I wouldn't

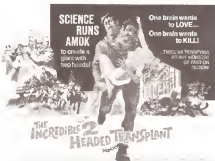


Felix Silla (Cousin Itt), Lisa Loring (Wednesday) and Pat Priest (Marilyn) doing a Q&A at MONSTER BASH 2008.

appreciate until much later."

But **THE MUNSTERS** didn't die; they survived cancellation to gain immortality in syndication's ghostly realm.

The show has inspired spin-offs and sequels: **THE MUNSTERS TODAY** (1988-1991, a syndicated series cheaply done on videotape (featuring John Schuck and Lee Meriwether), **THE MUNSTERS REVENGE** (1981) TV movie reuniting Gwynne, Lewis, and DeCarlo, and two high-profile specials on the Fox Network (**HERE COME THE MUNSTERS** and **THE**



When in Southern California read Universal City Studios



FRED GWYNNE-YVONNE DECARLO
AL LEWIS-BUTCH PATRICK-DEBBIE WATSON
TERRY-THOMAS-HERMIONE GINGOLD

GEORGE TIBBLES, JOE CONNELLY and BOB MOSHER
EARL BELLAMY - JOE CONNELLY and BOB MOSHER A UNIVERSAL PRODUCTION

MUNSTERS: HAVE A SCARY LITTLE CHRISTMAS, again, with a new cast.

THE ADDAMS FAMILY, based on Charles Addams' darkly humorous single-panel cartoons from **THE NEW YORKER** magazine, has been revived



in a Saturday morning cartoon series, a highly-anticipated Halloween special (**HALLOWEEN WITH THE**

NEW ADDAMS FAMILY, broadcast Sunday, October 30, 1977), and provided a witty template for two handsomely-mounted big screen adaptations starring Angelica Houston as Morticia and Raul Julia, a spot-on Gomez. I once thought no one could replace Astin and Jones, but this powerhouse ensemble gave them a run for their money, and the look of the films was absolutely jaw-dropping.

Though both clans depended on sight gags and slapstick for humor, The Addamses eschewed character make-ups and seemed, upon first glance, to be relatively normal. Except for Uncle Fester, who was often seen with a light bulb in his mouth. Oh, and maybe Lurch, with his dead-pan, corpse-like face. And Grandma, with her fright wig. Not that I think about it, they were indeed creepy and more than a little ooky...and the impression they've left has entered the realm of



our public consciousness.

TV's first families of fright continue to charm and fascinate. Their target audience—then and now—includes Universal monster aficionados, sentimental Baby Boomers, "oldsters," kids, and anyone who can appreciate good solid comedy.

Happily, I'm right smack dab in that demographic.

If called upon to pinpoint the best years for monsters and those Boomers who loved them, 1964-66 would be my choice. At every turn, another new and "horrible" horror awaited!

Vincent Price, Boris Karloff, Christopher Lee and Peter Cushing were wreaking diabolical havoc at the movies; **TWILIGHT ZONE**, **JOHNNY QUEST**, and **THE OUTER LIMITS** freaked us out weekly in our living (or was it "dying?") rooms, and a plethora of monstrous magazines—with **FAMOUS MONSTERS** leading the

charge—raised collective hackles!

I did my bit for the cause by collecting gum cards (**SPOOK STORIES** and **MONSTER MIDGEES**), assembling a veritable army of Aurora monsters, and trying my artistic hand at Hasbro's paint-by-number monster portraits. A **WOLFMAN** Pez accompanied me to school (you haven't lived till you've eaten a Pez



(Above) A behind the scares photo from **THE MUNSTER TODAY**.



candy regurgitated by Lon Chaney, Jr.), and Sunday afternoons were spent drawing other-worldly aliens and flesh-eating zombies. I put together Jaymar Universal monster puzzles, burned off calories by twisting furiously to **THE MONSTER MASH**, and dreamed of Halloween.

Autumn of 1964 rolled around, and more monstrous wonders loomed—including two deliciously bizarre TV families quite different from my own. Need I mention their names?

Suddenly, I had a new obsession! **ADDAMS** and **MUNSTERS** memorabilia crept stealthily into my bedroom, elbowing aside the more staid monsters. I built their model kits (Aurora's very cool **MUNSTERS LIVING ROOM** diorama and **THE ADDAMS FAMILY HAUNTED HOUSE**), "punched out" paper dolls (boy, I'm a completist), licked my

tongue raw with sticker books, played with and broke assorted toys, ogled View-Masters, stashed coinage in a "THING" bank, read paperbacks and comics, and scoured department stores for more.



Insatiable? You bet!

At age 11 years of age, I couldn't get enough, and now—at 58—not even AARP solicitations, cataracts, and arthritic joints dampen my collector's enthusiasm. And I'm not alone! Misty-eyed Boomers are fueling an ever-growing nostalgia market designed to help them recapture their misplaced childhoods. We have retro this, retro that...but if you want to see it all in action, attend a celebrity autograph show!

Where else can you see Major Tony Nelson (Larry Hagman) sitting next to Jeannie (Barbara Eden), as if not a day has passed since 1970 and the untimely cancellation of **I DREAM OF JEANNIE**? Or Adam West and Burt Ward debating politics with the decidedly portly and balding boys from **MY THREE SONS** (Don Grady, Stanley Livingston, and "little" brother Barry Livingston)?

Autograph shows are amazing cultural "happenings," generating big bucks for promoters and celebrities alike. Ah, but it's the fans who reap truly cosmic benefits! They get to meet legends who've helped weave the tapestries of their younger (and perhaps happier) lives.

Pat Priest has experienced this phenomena first-hand. "One day, years ago, my son, Pierce, was visiting. He noticed fan letters inside my desk drawer and chided me for not answering them! I agreed, but I had no photos!"

Van (**THE GREEN HORNET**) Williams suggest Pat speak to Kevin Burns, possibly the world's foremost collector of **MUNSTERS** memorabilia.

"Kevin said, 'sure, let's have lunch, and we can look through my stuff.' The sheer volume of his collection floored me!" laughed Pat. "We settled on a good selection of different shots. Pierce and my daughter-in-law compiled a little catalog, and the charge would cover envelopes and boards. It became so successful, they began handling photo requests for other



celebrities, like Carol (**THE SHUTTERED ROOM**) Lynley and Pamela Sue (**THE POSEIDON ADVENTURE**; **NANCY DREW MYSTERIES**) Martin.

Pat's first signing was at Ray Court's show in Los Angeles, an event that pleasantly surprised her.

"I hadn't done anything **MUNSTERS**-related in years, and the thought of my being 'out there' was more than frightening. Van sent me to Barbara Luna for much-needed pointers. We met, she took me to a stationery store, and I bought all the proper pens and everything else. I needed only one more thing: courage!"

"When I arrived and set up my table, dozens of **MUNSTERS** fans stopped by to say hello and how much they loved our show. I was flabbergasted. We'd done something worthwhile, after all! A very gratifying feeling."

Fun, educational, and profitable, autograph collecting is a hobby that transcends generational boundaries. It's also relatively inexpensive and easy! I began my own collection 43 years ago, in 1968, concentrating on vintage Hollywood. As photos poured in, I branched out into several diverse areas. The only caveat? Each signature must have personal significance.

Since **THE MUNSTERS** and **ADDAMS FAMILY** kept me company as I navigated some rough childhood waters, their significance goes without saying.

It's funny, but deep within my boyish heart, I fully believe **THE MUNSTERS** and **ADDAMS FAMILY** were "real," living just south of the everyday. It never occurred to me that I could send them a heartfelt letter and receive an autographed photo in return. That would've been like asking my neighbors for an 8 x 10 glossy!

Post-MUNSTERS, Fred Gwynne preferred to keep Herman very much a part of his past, so if you can find an authentically-signed "Hermie" photo, grab it...but expect to pay a premium! I procured my two from a respected west coast autograph dealer. Nonetheless, according to Pat, Gwynne flatly refused to sign photos of Herman Munster!

"Fred wouldn't have his picture taken with Al, and they'd been the best of friends. He wouldn't sign any MUNSTERS autographs or do interviews associated with the show. Fred felt Herman was a cartoon character, and he disliked being thought of it that way. We all knew he was a superb actor and very capable of doing any number of things."

"Serious" acting aspirations notwithstanding, Gwynne eyed his bank account and again donned greasepaint and electrodes for **THE MUNSTERS REVENGE** (NBC, 1981), a failed pilot padded to TV movie length. Yvonne DeCarlo and Al Lewis came along for the ride, jumping into their graveyard fiary and taking residence at 1313 Mockingbird Lane.

Lensed in color, much too brightly-lit and lacking heart, **THE MUNSTERS REVENGE** is a humorless affair. Instead of concentrating on what made them irresistible (intricate sets, inventive direction, Herman's child-like antics, take your pick), focus shifted uncomfortably to "guest star" Sid Caesar and his worn-out vaudeville schtick.

Continuity proved awkward. Marilyn and Eddie's shoes were filled by younger generic actors, and Lily had grown fat. Vic Mizzy's musical score lacked its old 60s verve. Rather than mining much-loved territory with **THE MUNSTERS'** famous opening theme (created by Jack Marshall), Mizzy recycled a "cutesie" tune from **HALLOWEEN WITH THE NEW ADDAMS FAMILY**, another unsuccessful reunion special broadcast a year and a half earlier, also on NBC.

Gwynne was still refusing to discuss Herman Munster in 1988, when I covered the production of Stephen King's **PET SEMATARY** for **FANGORIA**. Fred co-starred as Jed Crandall, and elderly "Mainer" intimately involved with the eerie "pet sematary's" evil power. Paramount's publicist gave me but one instruction before my PS set visit: should I interview him, do not mention **THE MUNSTERS**! No other subjects were verboten.

What, not mention **THE MUNSTERS**? Impossible! Maybe it's a good thing circumstances prevented me from speaking to Mr. Gwynne.



Instead, I skulked home and hugged my Herman Munster talking puppet. At least he didn't mind muttering a few choice "Munsterisms."

Ironically, photos of Herman headlined Gwynne's obituary (July 2, 1993), and the first credit mentioned in newspapers and on entertainment shows was **THE MUNSTERS**. Let's face facts—more fans know Fred Gwynne from **THE MUNSTERS** than his books, stage appearances, and other sundry film and television endeavors combined. It's simply a delightful reality.

If you think finding an autographed Herman Munster photo is tough, it wilts in comparison to some of the **ADDAMS FAMILY** signatures!

Astin, Loring and Weatherwax regularly sign for fans, but death has made anything related to Cassidy, Jones, and Coogan a hot commodity on the secondary market. Experienced collectors are patient and innovative. Sooner or later, you'll find that elusive autograph, if you're smart and have deep enough pockets.

A word of warning! Be very cautious before purchasing any vintage (or not so vintage) autographed item if its priced ridiculously low. Carolyn Jones signed "Morticia" photos are scarce as hen's teeth, but I've seen them offered on eBay practically every week. Beware! Educated collectors do their homework and can spot a forgery instantly.



Though eBay might be an excellent source for signed photos, it's a minefield to maneuver if you're naïve. Educate yourself! Study signatures and don't be an impulsive buyer. Tons of good feedback doesn't always mean the Seller is 100% honest. Read any negatives carefully and proceed with caution.

Cassidy is *THE* most desirable **ADDAMS** signature; his moniker on an image of Lurch punches up the collectability quotient (recent opening bid on eBay: \$450.00!). Coogan's "Fester" follows close behind. Yet, they pale next to wild-haired Blossom Rock! If an autographed photo of Grandmama actually exists, you can bet the price is astronomical.



Take my advice and stick to collecting autographs from those cast members still amongst us. Much better for the bank account, and your collection will grow faster.

Speaking of casts, aren't we fortunate (as fans and collectors) to have been provided with such unique and totally endearing ensembles?

Nowhere is this charm more evident than in the ribald, sassy chemistry between *Grampa Dracula* (he's *Lily's* dad, remember?) and his adule-brained son-in-law, Herman.

What red-blooded American kid didn't want a pet vampire bat named Igor? And really, who could ever forget Grampa's joyously maniacal cackle? Or that very cool lab, always awash in fog?

Lewis and Gwynne co-started on another Baby Boomer TV gem, **CAR 54, WHERE ARE YOU?**, but their **MUNSTERS** shenanigans are what



define broad situation comedy "give and take." They were a great team, one for the Ages.

Sadly, nothing lasts forever. Al Lewis died in 2005, at age 83.

"He began to have difficulties, and I'd call and talk to his wife Karen, a lovely, lovely lady," Pat Priest told us. "Toward the end, Al lost the will to live. He had diabetes, a botched angioplasty, a leg amputated and toes taken off his other foot. Too much for anyone to bear."

"My husband and I were driving to our condo and heard Al's death announced on the radio. I was so torn up—I cried all the way home. Later, I contacted Karen and his son, Ted, and offered my condolences."

"Al always impressed me as very healthy, very sharp, an incredible man," reminisced Pat. "A kind, considerate

and understanding person. We were friends for 40 years and saw one another periodically. I'll always have fond memories of him."

On January 8, 2007, **MUNSTERS** fans also bid adieu to Yvonne DeCarlo. Unlike Gwynne and Lewis, she had a genuine movie star pedigree, and her career spanned from "sand and sandal" sagas of the 40s through mega-budgeted epics like Cecil B. DeMille's **THE 10 COMMANDMENTS** and **RAGE OF ANGELS**, co-starring Clark Gable.

The small screen brought this multi-talented performer what DeMille could not: world-wide fame.

Yvonne was an ideal Lily Munster and wisely knew when to underplay her sitcom-seasoned teammates. In that creative process—which couldn't have been easy, given their comedic



expertise—she left an indelible impression of warmth, understanding, and startling beauty.

As the decades pass, 1964 becomes more hazy, almost like a dream. Thanks to syndication, DVD, **TV LAND**, and **NICK AT NITE**, part of that dream remains fresh and new. Grampa continues to experiment endlessly in his lab, and Lurch tickles the ivories of an elegant harpsichord.

Could it be a fascination with monsters and all things macabre that have kept **THE MUNSTERS** and **ADDAMS FAMILY** so vital? Or does their appeal go much deeper, to a more essential level?

They were misfits unaware of any social "handicaps." Our "normal" world did its best to label and ostracize them, failing abysmally. At every episode's conclusion, they were still just one big happy family unit, unscathed and ready for another adventure.

The message to us then is clear: being creepy, kooky, and all together ooky has its rewards! Renny, guys and ghouls? Twist and shout!



To Love A Vampire

3. The Quick and the Dead

by Bob Statzer

“**M**an Gott,” Van Helsing whispered, crossing himself at the sight of the newborn vampire standing over him. Wellington, never releasing the reins, glanced over one shoulder at the sight and crossed himself as well.

In her carriage, still following the two medical students at a distance, Elizabeth Bathory was oblivious to her two nieces. Although her eyes had rolled up until only the whites showed, she could still see Abraham Van Helsing and Gerald Wellington through the eyes of the reborn Sander. “He’s alive,” she whispered.

The reins fell from Wellington’s hands as his mouth fell open in terror. “It’s alive!”

“I can see that,” Van Helsing managed.

As Van Helsing scurried to the far corner of the cart, Sander could smell the young man’s fear and hear his heart racing as rapidly as the wagon they were in. The vampire’s tongue licked at his lips as he thought of how the blood would spurt from the punctured flesh. The throat looked like it would yield easily enough.

A sharp crack sounded in Sander’s ear, and the vampire’s own throat suddenly seemed ablaze beneath the sharp stroke of leather lash. Wellington had snatched up the horseship and was slashing away at Sander with the makeshift weapon. The vampire caught the whip in one hand, yanking on it to hurl Wellington headlong into the back with Van Helsing. The driverless cart careened around a corner, and the two friends were thrown on top of each other.

“A two-course meal,” Sander chuckled, tossing the whip aside as the welts from the whip healed. Stepping closer, he continued, “And such tender young hens, plump and ready for plucking.” The vampire focused his attention on Wellington, sniffing the air like a hound picking up the scent of its prey. His eyes filled with hunger as he knelt over the student and whispered, “Fee, Fi, Fo, Fum, I smell the blood of an Englishman.”

A staccato sound shuddered throughout the vehicle as the horse ran too close to a stretch of wrought iron fence, the blackened metal spikes ringing out as they chewed into the wooden wheels of the cart. Taking advantage of the distraction, Van Helsing threw himself at Sander in an effort to knock him off balance, only to feel as if he had been dashed against a brick wall. Undaunted, Sander grasped the front of the student’s shirt with one hand and lifted him off his feet. With his free hand, the vampire wound the whip about Van Helsing’s throat and tightened it. Van Helsing dug at the lash with his fingers, but the leather was already cutting deep into the skin. The pressure on his windpipe made him feel sure that any moment he was going to retch, only to drown in the refuse.

“Get the reins,” Van Helsing gasped, wondering if his raspy voice could be heard above the commotion. “If those rims or spokes splinter we’ll...”

The wreck Van Helsing was about to predict happened so quickly that it was over before any of them realized it had even taken place. The whole world whirled, spinning upside down as the cart flipped, throwing Van Helsing and Wellington onto a snowy knoll on the

opposite side of the fence. Sander’s body had been a blur as he sprang forward, his hands becoming claws clutching at the driver’s seat to keep from being tossed around like a rag doll. His talons dug deep into the seat, only to find himself pinned beneath the cart as it overturned. As the vehicle came crashing down upon the fence, the vampire was impaled upon rows of iron spikes while splintered wood from the wagon tore through his torso.

As Sander’s heart ruptured, Countess Bathory fell back onto the deep seat of her carriage, gasping for air and clutching at her chest as if she had received the wound. Her heart beat against her breast as she came out of the trance, and it was several minutes before she could get her eyes to focus. Elga was next to her, one hand over Bathory’s, feeling the throb of each pulse as she tried to calm her.

“What is it, Elizabeth? What happened?”

Bathory shook her head. “He’s dead, dearest one.”

Before Elga could ask her any more, a sharp cry of pain cut her off and brought Elizabeth out of her stupor, all senses alert. Camilla had collapsed onto the carriage floor, convulsing violently. Elga slid beside her, cradling Camilla’s head in her lap.

“We have to get back,” whispered Camilla. She managed a smile for Elga, seeing her concern. “You were right...I shouldn’t have come. I’m still too weak.”

“Camilla needs more blood,” Bathory said. “She should gorge herself and return to her coffin for a few days.” With a sharp rap on the ceiling to signal the driver, the Countess brought the coach to a halt. Opening the door, she stepped out, peering long enough to tell Elga, “Look after your cousin.”

“Where are you going?” Elga asked.

“Hunting. Spiesdorf is nearby; I can smell him.”

“Do you think the two boys are working with him?”

“If they are, their youth and inexperience may give us a chance to destroy the general’s organization from within.” Bathory’s figure began to fade, a phantom form that melted into the night. Her last words were a whisper in the mist. “If they are not, I may find other uses for them.”

When Van Helsing regained consciousness face down on the ground, he was fairly sure that he was not home in bed. Even more distressing to him was that this meant his last waking memories had not been some dark, disturbed dream. He hoped the nearby green meant Wellington had survived. Wincing at the pain each movement brought, Van Helsing rolled onto his back and slowly, stiffly sat up. Not ten feet away, propped up on one arm as he gingerly rubbed his aching head, was his classmate.

“Any broken bones, Bram?” Wellington asked.

“No,” Van Helsing shook his head. “You?”

“I’m in too much pain to tell.”

“Good thing you were wearing your lucky boots.”

“Are you going to start that again?”

“You lost my money in that card game,” Van Helsing pointed out, pelting Wellington with a clod of frozen sod. “We weren’t exactly wallowing in wealth at the end of that night, were we?” If you’d have been paying more attention to what was in your hand instead of what was on your feet, you might have at least broken even.”

“And we’d still be stuck here in the middle of the night in the middle of nowhere.” Wellington fell back on the ground and took a deep

broth. "Where are we, anyway?"

Brushing himself off as best he could, Van Helsing nodded towards an overturned stone cross. "It seems to be a cemetery."

As realization set in, both men were on their feet, physical discomfort forgotten.

"If anyone heard the crash and went for help, soldiers will be on their way here," Wellington said. "If we're caught in a cemetery after curfew, we'll be staying on as pariahs."

Van Helsing dashed towards the damaged fence with Wellington hot at his heels, only to stop dead in his tracks as the initial panic passed. Wellington collided into him, and once more they found themselves sprawled upon the ground.

"What can they hang us for? Van Helsing asked with a laugh. "We haven't robbed a grave."

"No, but we did steal a body from the morgue."

"But he wasn't dead, that's only kidnapping."

Wellington pondered this. It seemed to make sense. "Speaking of which, where is our passenger?"

"I didn't notice him lying about anywhere. Either he's already gotten away..." Van Helsing's voice trailed off.

"...or he never cleared the cart," Wellington finished the thought.

They covered the remaining ground to the damaged fence and the site of the wreckage, but this time stealthily on their hands and knees, hoping not to attract the attention of anyone who might happen to be out and about on the road. The tangled mass of wood heaped over the twisted section of iron fence was still vaguely recognizable as a cart, but could serve no other purpose than as a future source of firewood. The horse must have escaped unscathed, for there was no sign of it in the brick street.

As they reached the remains of the stolen vehicle, Wellington asked, "Can you see anything?"

"No. If Sander were here, he'd have heard us and called for help."

"Maybe he's trapped underneath," Wellington suggested.

"Maybe he's alright."

"Maybe you should have a look."

"I knew you were going to say that," Van Helsing used one edge of the cart to steady himself and, ducking under the ragged timber, stuck his head up into the overturned wagon. Not able to see anything in the dark bulk, he started to reach up to see if he could feel anything when a cold hand straddled him in the face. With a cry that nearly deafened him in the enclosed space, Van Helsing quickly rejoined his classmate.

"What is it?" Wellington asked.

"He's in there, stuck like a roasting pig on a spit."

"Now the charge is murder. Shall we just stay and dig the graves ourselves?"

"We didn't kill him," Van Helsing observed. "It was an accident. Our taking him from the morgue may have even helped save his life. He must have been catatonic, the shock of the cold night air and sleet revived him. If he hadn't attacked us, you would have still been at the reins and we would still be on the road."

"Catatonic?" Wellington was not convinced.

"What else would explain it?"

"Try explaining those wounds. You saw how they healed. This wasn't just a case of catatony."

"What's our next move?" Van Helsing asked.

"To put as much distance as we can between ourselves and here."

Van Helsing looked at Wellington in disbelief. "That's it? That's your grand plan?"

"Of course not, we got our friend here back to the university, and then we get very drunk."

As appealing as the idea was, Van Helsing remained skeptical. "You do realize what time it is? The tavern won't be open, and even Gretchen wouldn't let us in at this hour."

"You underestimate me."

"You underestimate Gretchen."

"Let's get him out of there before rigor mortis sets in."

"If he's not already frozen solid," Van Helsing mumbled, unsure of how long they had been unconscious. "Any ideas on how to transport

our 'guest' to his final destination?"

"We carry him between us. If we run into the night watch, we just tell them he's had too much to drink and we're taking him home."

Van Helsing shook his head. "He's a little too dead to pass for dead drunk. Let's try telling the truth."

"Sounds like you've had too much to drink."

"Hear me out. We tell them we found the body at the scene of a coach accident. True. We tell them we're taking him to one of the doctors at the university. True."

"And when they notice he's dead?"

"We just tell them we weren't sure of his condition," Van Helsing said with a shrug. "Also true. If they have any more questions, we bring them back here and let them see the wreck for themselves. Good thing you brought the medical kit, we're going to need that surgical saw."

Already suspecting the answer and fearing the worst, Wellington still felt compelled to ask. "For what?"

"Our silent partner may come quietly, but he won't come easily. He's wedged in pretty tight."

After the better part of an hour, Sander's body landed with a plop in the moist snow. Van Helsing and Wellington had, with a considerable amount of prying, sawing and swearing, liberated the corpse from the wreckage of the wagon and cemetery fence. Van Helsing kicked the cadaver.

"What are you doing?" Wellington asked.

"Just making sure."

"He's dead, Bram."

Van Helsing sounded doubtful. "That's what we thought the last time."

"Perhaps it was a muscle spasm."

"Rather a long spasm, don't you think?" Van Helsing cautiously prodded the body with the toe of one boot. "Wasn't there a spare blanket in the cart?"

Wellington placed one hand on Van Helsing's shoulder. "While I appreciate your concern for his creature comforts, I believe his current condition relieves you of that burden."

"If we chape the blanket around him, it will make his current condition less obvious to anyone that might see us. Go get it, we've got a long walk ahead of us."

Shaking his head, Wellington started to climb back into the wreckage. "At least the sleet has stopped," he said, trying to sound optimistic.

Beneath the stone archway of the cemetery entrance, General Spelsdorf and Major Arcana sat on horseback and kept vigil in the shadows, taking care not to be seen by the two students. They had followed Van Helsing and Wellington from the morgue, keeping a safe distance behind, nearly losing sight of the cart when the horse bolted during the fight with Sander.

"Shall we confront them and confiscate the body?" Arcana asked.

"Not just yet," Spelsdorf strained to pick up any piece of conversation from Van Helsing or Wellington that the night breeze plucking at his gray cloak might carry to him. "Sander's no longer an immediate concern. I'm worried that this blossoming blasphemy is going to grow deeper roots."

"Those two would-be body snatchers?" Arcana nodded in the direction the young men had disappeared. "Surely neither of them are..."

"No," Spelsdorf cut him off. "Sander didn't get the chance to infect them. But the ladies seem to have taken a keen interest in the lads."

"What makes you think Bathory's brood even knows who those boys are?"

Spelsdorf looked at his companion, his mouth curving into a humorless smile. "I'd wager my pension we weren't the only ones watching the morgue tonight, nor the only ones to follow that cart here."

"I noticed no one else."

"I would have been surprised if you did." General Spelsdorf gently nudged his horse. "Let's see where our two young friends are off to."



Arminius Vambery was an upper level student who had won the coveted position of anatomy assistant, providing him with lodging, meals, and a modest allowance in exchange for cleaning and maintaining the various instruments and facilities required by the dissection rooms. It was while enjoying the comforts of his bed and a deep sleep that a pounding sounded throughout his chambers in back of the university's surgical theater. Although the student considered himself levelheaded and steady of hand, nothing could have prepared him for the spectacle that waited on his step.

Standing outside in the cold dark November morning, with Sander propped up between them, a very weary Van Helsing struggled to hold the body steady as Wellington impatiently stamped his feet to keep warm and shouted, "Dammit, Vambery, answer the bloody door!" Again he used Sander's head to bang on the brass address plate identifying the entrance.

It was a bleary and bewildered anatomy assistant who peered out into the alley. "Good God!" Vambery staggered away from the door as the three figures brushed past him.

"Be a good fellow and see to the horses, will you?" Van Helsing asked over Sander's shoulder.

Armed against the weather in his robe and slippers, Vambery stepped out into the alley. Shivering, he looked about and then realized there were no horses. After pondering the problem for a moment, he returned inside and tried to decide if it was worth the energy to be angry with them. He would have been hard-pressed, if asked at the time, to say which was more chilling: The weather, or the sight of the corpse on the examining table with jagged chunks of wood sticking out like spikes from its chest.

"What's wrong with him?" Vambery finally managed, never taking his eyes from the new arrival.

Wellington tried to sound casual. "Nothing; just dead."

"I can see that," Vambery pointed an accusing finger at the body. "You didn't kill him, did you?"

Van Helsing and Wellington exchanged uneasy glances. "Well, there's some debate about that," Van Helsing offered hesitantly. "but for the most part, no."

Vambery seemed to be on the verge of collapse and his two schoolmates helped him into a chair. His attention was still fixed upon the impaled specimen. Van Helsing gestured from Sander to the glass-eyed anatomy assistant. Wellington nodded and, taking a sheet from a pile of linen in the corner, covered the corpse. The broken boards beneath the dingy cloth gave it the appearance of a grotesque circus tent.

With the body out of actual sight, Vambery slowly looked from the anatomy table to Van Helsing. "Why is all that wood in him, Bram?" Van Helsing patted the senior student's shoulder. "It's from the horse cart he was in. It flipped and crashed, pinning him underneath. The poor fellow had an accident, that's all."

Vambery seemed to take comfort in this. "How did you find him?"

"In pretty much the same condition you see him in now," Wellington replied.

Van Helsing groaned. "Even for you, that was bad."

"You'd have said it if you had thought it."

"I'd never stoop so low."

"You'll never climb so high."

Van Helsing turned to Vambery. "Arminius, you be the judge. Who's the wit?"

"You're both keen," came the deliberate and diplomatic reply, "but each in his own way. Bram, here, is like champagne, while Gerald is like beer. Different tastes, but both intoxicating."

"Well said," laughed Van Helsing.

"Beer has a longer shelf life," Gerald pointed out. "And in the interests of prolonging lives, especially our own, we might consider calling on Gretchen before we call it a night."

"It's now morning," Van Helsing observed.

"Precisely, which means we'll just be in time for breakfast."

"If she has breakfast ready and waiting, and you don't fling yourself at her feet and ask her to marry you on the spot, then I will," Van Helsing threatened.

"Aren't you in enough trouble with Christine without proposing marriage to everyone who feeds you?"

"I've been invited to lunch, tomorrow, so I seem to have been given absolution...again."

Wellington looked at his watch. "Don't you mean lunch today? You don't want to leave her waiting around all afternoon for you to show up because you can't keep regular hours."

"Rather than keep either of your ladies in question waiting," Vambery began, "why not return to their arms, allowing me to return to the arms of Morpheus."

Gerald shook his head. "Arminius, you haven't lived until you've experienced the night."

"I am content to experience seeing you to the door and locking it behind you."

Vambery soon found himself gratefully guestless. After taking a final, groggy peek under the sheet at the body on the examining table, the anatomy assistant shuffled down the hall to his bed. "Many more like this, and I'll switch over to history next season."

It took little time for Vambery to float back to the sea of sleep, buoyed by the hope that his encounter with Van Helsing and Wellington would turn out to be some passing nightmare. Drowning deeply in dreams, he could not hear the scratching sounds that now disturbed the delivery room where Sander's body lay. There was a pause, then a raspy metallic scraping, followed by a sharp click

Carmilla



J. Sheridan Le Fanu

Edited by Jannicea Ridgeway

announcing the lock of the alley door had been successfully picked. The door was cracked open, and a pair of iron-grey eyes peered in. Seeing the room unoccupied, General Spielsdorf swiftly and silently slipped inside, motioning for Major Arcana to follow.

Spotting the sheet-shrouded form on the examination table, Spielsdorf took the lantern Arcana carried and uncovered the corpse. He leaned close, fingers probing the throat. Although the wounds on Sandor had healed when he revived, there were still faint scars on the flesh from the vampires' bites. "Nosferatu," the General confirmed. "More than one, from the looks of it. He was bled to death in minutes. Bathory and her nieces, no doubt. If only we could have finished them off." Spielsdorf turned away from the body, disgusted more with himself than with the creature beside him. "I was a fool to try to take them that night. The 23rd of this month was the Sabbath of the Undead, when their powers were at their peak."

"The strategy was sound," Arcana plucked with annoyance at the gold cord on the hilt of his saber. "Catch them by surprise, when their confidence was high..."

"Yes, and rightfully so, it would seem. Carmilla survived and Elga escaped us. As for Bathory, she is too much the fox to be taken so easily. I should have destroyed Elga when I had the chance. I thought by using her as bait, we could draw the other two out of hiding. I hadn't counted on them using the elements against us, forcing us indoors." The general turned back to Sandor. "Or on some wayward traveler releasing her. The cost of miscalculation in this battle is high, and I've paid the price... again."

"He is dead now, isn't he?"

"Yes, but not by any cleverness on our part. Come on, it will be sunrise soon." Spielsdorf began to lift the body up from the table. "The ancient vampires dissolve upon true death, crumbling to dust as they should have long ago. This new one will undergo the process naturally, over the same period of time as any recently deceased. I cannot run the risk of someone or something removing those bits of wood before it has completely decomposed. We must cremate the body and scatter the ashes."

Working quickly and quietly, the two men carried Sandor out of the room. Out in the alley, Arcana slung the body across Spielsdorf's horse as the older man held the animal, speaking softly to it as he rubbed its nose to keep the beast from bolting away with its uneasy burden. Securing the corpse in place, Arcana asked, "How long will you wage this war?" He regretted the question even as the words came from his tongue, and blamed his lack of diplomacy on lack of sleep. The first two vampires he and Spielsdorf had destroyed had been victims of Countess Bathory. They had been the General's wife and daughter.

After several seconds of silence, Spielsdorf finally spoke. "As long as I live."

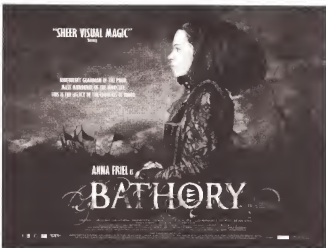


"Chin up, Bram," Wellington said as they stumbled through the street. "We're almost there."

"I'm too tired to eat," Van Helsing protested. "Why couldn't you just let me go to bed?"

"And cut alone?" You don't want Gretchen to think you're snubbing her, do you?"

"I'm exhausted, not an idiot. With me there, Gretchen's less likely to



take you for task for taking her for granted."

"Excuse me," a voice called from behind them.

Turning, Van Helsing and Wellington were surprised to find a woman on horseback in the street behind them. Neither had heard hooves approaching on the snow-covered cobblestones. Although most of her features were hidden by the hood of her cloak and the long blonde curls that flowed down to cover the lower half of her face, even in the dim grey light of morning they could make out a pair of wolfish blue eyes peering down at them.

"The two of you look like healthy young lads, and I'm afraid this night has left me ravenous." The laughter in Bathory's eyes went unnoticed by the students. "Perhaps you could recommend one of the local establishments to a weary traveler?"

"The food at the Wolf's Head is popular with the students and staff of the university," Wellington said, turning to point in the direction of the tavern that had been their own destination.

"We do seem to spend a lot of time and money there," Van Helsing cast a critical eye on his friend, adding, "Of course, the fact that his girlfriend happens to work there has little bearing on the matter."

As the two turned to invite the stranger to join them, they found the street empty. Looking about, Van Helsing frowned at what he saw on the ground. The only footprints in the snow were their own.

Next issue:
Chapter 4.
Deception and
Disappointment.



The Maddest of the MAD SCIENTISTS

Submitted for your approval

by Mark C Glassy, Ph.D.

First of all, the nomen, "Mad Scientist" is, to me, a misnomer! I believe that collectively they should actually be referred to as annoyed scientists since they are certainly more annoyed (at either something or someone...or both) than being actually mad. However, *The Maddest of the MAD SCIENTISTS* are, indeed, quite certifiably mad. And, trying to come up with a list of the maddest could itself be considered "mad!" Nevertheless, an attempt shall be made.

There are plenty of candidates for the MSOTY (Mad Scientist of the Year) award so I think it appropriate to set up a few rules. What makes a scientist "annoyed" or, more to the point, mad? In most cases, there was some past wrong exacerbated by an overly ambitious ego, a possible hunger for power, wealth, revenge, and love all mixed together to make him legitimately annoyed! It is not necessarily a grudge that he is carrying but how he goes about manifesting that grudge and what he does about it that places him on our mad scientist list. And our MSOTY candidate must be actively pursuing his demented and egotistical personal goals to qualify.

And then there are those scientists who are victims of their own work. With the best of intentions, to paraphrase Murphy Law ("what can go wrong will go wrong"), is to say, happens! And we all know the path to hell is paved with good intentions. So, no matter what the loftiest of goals or the highest of intentions is (such as the "betterment of mankind") the scientist's creation somehow got out of their control. In this respect these scientists are certainly not mad, just victims of circumstances (as imagined by the writers, producers and directors and brought to life by the individual actors). Since these scientists were not actively involved in the results of their work, no matter how horrendous the consequences, they are therefore essentially victims and I would not classify them as mad.

There are plenty of examples of fairly normal scientists doing reasonable work that, through no fault of their own, results in horrific problems ("doing things man was meant to leave alone"). Oftentimes their results are under control of a "Mr. big," some sort of benefactor, or perhaps the



military or government. For example, Dr. Ed Wainwright (Peter Graves) of *THE BEGINNING OF THE END*, an entomologist, was experimenting with ways to increase the size of food stuffs. Insects ate the "super food," grew in size, and caused all sorts of mayhem. In this case the scientist was certainly not mad and he even became a hero when he devised a means to destroy the grasshopper/locusts thereby saving Chicago.

Some scientists, such as Prof. Gerald Deemer (Leo G. Carroll: *TARANTULA*), through the actions of a colleague who injected him with a growth hormone, became disfigured and mad. His unfortunate state has no real bearing on the arachnid star of that film and ultimately inconsequential.

What I want to focus on are those scientists who are



truly very much mad. This means they are vain, self-centered, amoral ("what is a life or two [or more!] compared to ruling the world!"), the-end-justifies-the-means mentality, mean-spirited, cold-hearted, totally unsympathetic, etc. (it's a long list of adjectives). These scientist will definitely cut their own noses to spite their faces. And, most likely, just to get warmed up, they practice walking over their mother's grave before breakfast each morning. Now that is mad!

What also must be acknowledged here is what the specific actors bring to their roles in the films. The part is written for a mad scientist but how this is played is key. (I am purposely ignoring those comedies in which the "mad scientist" is played as an over-the-top character). Obviously some actors are better at it than others and this must be taken into consideration in the choices. If the actor does not have the chops to convince the audience of his madness, even though the part may be well written, then they are not on the list. It is a tough and cruel world out there and with such stiff competition we have to be choosy in whom to consider. If you are a true mad scientist then you must be irrevocably mad.

In no particular order, here is my top 10 "extremely annoyed scientists with prejudice" list. To try to prioritize the list, who is the maddest of the mad, second maddest of the mad, etc., is madness itself!

[A special word. Left to just themselves, the "Killer B's," both Boris and Bela, would easily dominate the top 10 list in the many mad scientist roles they have played. So, just to even out the competition somewhat we will limit ourselves to just one film each from Karloff and Lugosi and even with that it is still a tough choice.]

- 1) Dr. Rigas (Lionel Atwill; **MAD MADE MONSTER**, 1941) In one dialog exchange Dr. Rigas proudly proclaims, "I am (mad). So was Archimedes, Galileo, Newton, Pasteur, Lister, and all the others who dared to dream." Well, those other great scientist were certainly not mad which goes to show how mad Rigas really is and his use of Dynamo Dan as a guinea pig is criminally mad.

- 2) Dr. Carruthers (Bela Lugosi; **THE DEVIL BAT**, 1940) Anyone who creates giant bats and subsequently trains them to attack humans is unquestionably mad. It would be far easier to stage some accident or pay a hit man to do the work instead of going to all the trouble and expense to deal with bats. I get a chill down my spine whenever I hear the mad Dr. Carruthers in his rich

accent say to his victims, "good bye." It has an interesting and creepy tone of finality.

- 3) Dr. Peter Bartel (Martin Kosleck; **THE FLESH EATERS**, 1964)



While developing an electricity-based technique to destroy flesh-eating bacteria Bariel causes the organisms to mutate and grow into a giant amoeba. With his sinister looks Kosleck plays a quite demented marine biologist.



4) Dr. Jane Tiptree (Diane Ladd; **CARNOSAUR**, 1993) This is a no-brainer. After all, anyone who wants to let dinosaurs repopulate the earth and replace mankind is a poser child for mad scientists. And she wants all women to die in childbirth so they can not have any more babies thereby eradicating mankind.

5) Dr. Moreau (Charles Laughton; **ISLAND OF LOST SOULS**, 1933) Laughton is superb as a wickedly cunning and vile protagonist, just the right mix for madness. Turning animals into human-like creatures is freakishly mad.

6) Dr. Frederick Klaus (Myron Natwick; **PROJECT VAMPIRE**, 1992) The idea of developing a "super serum" that will give vampires a "key to longevity" seems quite mad to me. After all, aren't vampires already supposed to have the key to longevity by being immortal? With

Dracula's many reincarnations he has no need for a super serum.



THE PANTHER WOMAN
lured men on — only
to destroy them body and soul!

REG. WELLS' **Island of LOST SOULS**

WITH **CHARLES LAUGHTON BELA LUGOSI**
RICHARD ARLEN LEILA HYAMS

THE PANTHER WOMAN



- 7) Oliver Frank (Donald Murphy; **FRANKENSTEIN'S DAUGHTER**, 1958) Conducting experiments to revive the dead (in a secret lab in someone else's house no less!) easily qualifies as a mad scientist. The cold, steely look in Frank's eyes adds much to his on screen madness.



- 8) Dr. Stoner (Stoher Martin; **SSSSSS**, 1973) Do we really have to discuss why anyone in their right mind would want to turn a human into a snake? Strother Martin's quirkiness just screams madness. If you see him, don't walk but run away as fast as you can.



**IT
REACHES
FROM THE
GRAVE
TO RE-LIVE
THE HORROR
THE TERROR!**



FRANKENSTEIN'S DAUGHTER

JOHN ADAMS
SANDRA KIRBY



- 9) Dr. Herbert West (Jeffrey Combs; **RE-ANIMATOR**, 1985) Creating artificial life is a real worldwide program that has made significant advances at the cellular and molecular levels. Whole organisms and bodies are, however, a completely different matter. Dr. West gleefully goes about his madness and seems way too cavalier about his results

- 10) Dr. Laurence (Boris Karloff; **THE MAN WHO LIVED AGAIN**, 1936)

The notion of a "famous brain surgeon" (Laurence) devising ways to swap the thoughts, emotions, feelings, etc. between two brains (against the others wishes) is quite mad. And Laurence does this to not only obtain a young body for his own self-serving reasons but to also avoid the police.

As I mentioned above there is still competition for MSOTY. For example, here are some "pretty darn close" to mad scientists who are serious rivals



for the others:

Dr. Cyclops (Albert Dekker; **DR. CYCLOPS**) is obsessed with miniaturization without concern.

Dr. Gogol (Peter Lorre; **MAD LOVE**) is obsessed over a love interest.

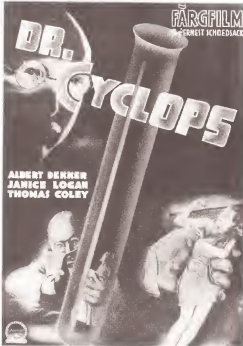
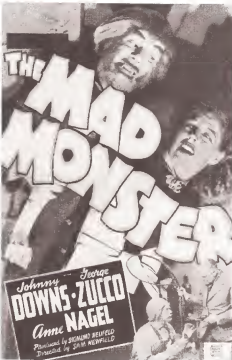
Dr. Lorenzo Cameron (George Zucco; **MAD MONSTER**) is obsessed over revenge at all costs. And Dr. Andrew Forbes (George Zucco; **THE FLYING SERPENT**) is also obsessed over revenge (Zucco may have a theme going here).

Dr. Meirschultz (Horace Carpenter) and Dr. Maxwell (Bill Woods); **MANIAC** are obsessed over being the greatest scientists ever. Their ranting and raving about controlling the world is even scarier than this magazine!

And, finally, this brings us to "Dr. John Carradine." He has so many mad scientists roles that he will be the subject of a future article.

Should any of the top 10 fall then anyone of the also-rans can easily take their place. (There is much in-fighting and bickering over who is next in line.)

Thank you for reading. It's back to the lab for me. Stay healthy and eat right.



DEAD HANDS THAT LIVE...AND LOVE...AND KILL!



THE RECONSTRUCTION OF DR. DESTRUCTION

by Dave Fuentes

Back in issue 43 of SCARY MONSTERS MAGAZINE, the world was introduced to a brand new horror host. The article was written by Dick Nitelinger (Dick Golembiewski), an expert in Wisconsin television history and the perfect ambassador for spreading the news that his state had a new host to call their own. Sadly, in March 2009, Mr. Golembiewski passed away at the age of 51. This was a terrible loss to local historians, particularly those interested in Midwestern horror hosts, and a tremendous blow to his close friend and subject of the 2002 article, Dr. Destruction (Dale Wamboldt). Had he been alive today, it would not doubt give Mr. Golembiewski great satisfaction to know that **DR. DESTRUCTION'S CRIMSON THEATER**, the show he had heralded nearly a decade ago, continues to thrive on Wisconsin television while growing ever stronger.

Back on October, I drove up from Chicago to commune with Dr. Destruction by his invitation. Though I had met him briefly before at an event in Indianapolis, I must admit I was a tad nervous. At nearly 6'5" tall, this imposing character was intimidating to say the least. Interacting with him outside of a convention hall, and on his own turf, left me wondering what I had gotten myself into. I arrived at the Jerry Smith Pumpkin Farm located in Kenosha, Wisconsin during the height of the Halloween season. After taking in some of the wonderful sights and smells that the festival had to offer, I began searching for the elusive host. Needless to say, locating him would not be an issue.

Towards the back of the fairgrounds, I noticed something that prompted me to nearly drop the homemade apple cider I'd been sipping while navigating the crowds. There, before the entrance of a "Haunted Forest," was a replica of the old gypsy wagon seen in the original Universal classic, **THE WOLF MAN**. As my eyes slowly adjusted to this amazing sight, I noticed the subject of my quarry seated inside the cart and selling tickets. Wearing his customary top hat, his painted



The Gypsy wagon at the entrance of Dr. Destruction's HAUNTED FOREST.



Dr. Destruction with some of the ghouls from the HAUNTED FOREST.

white face and darkened eyes creating the illusion of a ghoulish specter, was Dr. Destruction. Reminding myself that there was still time to quickly return to my vehicle and head back to Chicago, our eyes locked, and I had no choice but to proceed.

After encouraging me to take a walk through his HAUNTED FOREST, an attraction Dr. Destruction not only built himself but has been featured at the pumpkin farm every year since 1991, I was invited to join him inside the wagon he'd so skillfully crafted. As I slowly entered, I felt as if I was stepping



into the celluloid world of a classic film I had grown up an avid fan of. Instantly transported back to my childhood, I began wondering how someone so incredibly creative could have acquired the name of "Destruction."

The inside of the wagon was equally as appealing, adorned with an assortment of monster figures, costumes, and props. As a monster fan, this is what I had always imagined Heaven would look like. I had planned spending an hour with Dr. Destruction but would remain there for three, the time passing so fast that I'd hardly notice. The Wisconsin host is a quick wit and a natural comedian. In the three hours I spent during the visit, I couldn't remember the last time I had laughed so hard. As I sat behind him, watching him humorously interact with his guests, I couldn't help but feel as if I was witnessing an actual horror hosted show with myself as its only audience.

In between customers, Dr. Destruction spoke of the original SCARY MONSTERS piece while proceeding to tell me all the things he had accomplished since. One of the things that makes horror hosts so special is their

connection to their local communities. It can be argued that none have retained this time honored tradition more so than Dr. Destruction. As he spoke, I was awestruck at all his achievements which had even included an official run for Mayor of Kenosha! This revelation prompted me to remember the aspiration of Dr. Destruction had for his show in its early years, as written by Dick Nitefinger. I smiled as it occurred

to me that if SCARY MONSTERS MAGAZINE #43 was Dr. Destruction's campaign platform, he would have succeeded where most politicians fail; he'd have kept all his promises!

Dale grew up in Kenosha and had always been a huge fan of classic monsters. "I used to put up all my Aurora monster models in my room as a kid," reflected Dale. "I'd invite my friends over and we'd pretend we were touring a wax museum." When his local Roosevelt Theater featured Chicago's original Svengoolie (Jerry G. Bishop) as a guest, Dale made sure he was in attendance. "To me that was the ultimate celebrity and to be like him the ultimate dream," he told me. "In my world, Svengoolie was bigger than any other Hollywood star and seeing him topped The Beatles." Having grown up idolizing Bishop's successor, Rich Koz, I completely understood.

The name Dr. Destruction had been adopted by Dale years before the idea of hosting would ever occur to him. It would



The Gypsy wagon. Dave Fuentes and Dr. Destruction.



initially become his stage name while performing in his Goth band, "Die Monster Die" and retained while entertaining visitors of his various haunted attractions. While developing his "host" character, childhood friend and original director of THE CRIMSON THEATER, David Spring, told him it would be best for him to hold on to his

established moniker. Seeking a television audience via Kenosha public access, it would be advantageous to have a name that the locals already recognized. While logically this made sense, Dale initially thought it was the "stupidest name ever." Regardless, he conceded to his friend and remains Dr. Destruction to this day.

As "Dr. Destruction," Dale would not only fulfill his wish in becoming a host but actively participate in Kenosha public events as well. While continuing his Halloween traditions at the Jerry Smith Pumpkin Farm, along with special tours of his "Haunted bus," he was not content in being active during the Fall season alone. Aside from customary marches in town parades and appearances at local stores, Dr. Destruction would continue to make his presence known throughout the year. He would accomplish this by drawing upon his own creativity and developing new ways to ingratiate local fans to his favorite genre. Perhaps this was never more evident than his utilizing a Kenosha dinosaur museum as a venue for celebrating Toho's legendary GODZILLA. Despite the museum's initial

Dr. Destruction's CRIMSON THEATRE

Southeast Wisconsin's Latest Horror Host Show



SEVENTY-NINTH NECK-BITING BASH ISSUE! 072 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Godzilla destroys Dinosaur Discovery Museum!

We're kidding; but now we've got your attention
for this cool free program Saturday

BY BILL ROBBINS
brobbins@kenosha.com

Who knew a giant mutant dinosaur would help transform little Dale Wamboldt into the Dr. Destruction we know today? "Godzilla changed my life," the fear physician told the Kenosha News. "As a kid I saw the movie 'King Kong Versus Godzilla.' When I watched Godzilla break out of that iceberg, I knew my life would never be the same."

Wamboldt's ranting and grinning roar graces area cable-TV channels as he hosts his show, "Dr. Destruction's Crimson Theater." In the persona of his longtime alter ego.

The program — seen in Kenosha on Time Warner Cable Channel 14 — is a showcase for old horror and sci-fi movies, of which Wamboldt is a passionate fan.

Wamboldt will present a talk about Godzilla and other Japanese movie monsters Saturday at the Dinosaur Discovery Museum.

He'll also display the 50 Godzilla figures he has collected over the years. And at 3 p.m., he'll screen his favorite Godzilla flick, "Godzilla Versus Destroyer."

The event is free and open to the public.

Why his fixation with Godzilla, who has stomped his way through some 30 Japanese monster flicks, plus a few American runarounds?

"The best ones have anti-

'GODZILLA' changed my life.'

Dale Wamboldt
serious Godzilla fan

If you go

What: A talk about Godzilla and other Japanese movie monsters by Kenosha resident Dale Wamboldt (aka Dr. Destruction), followed by a screening of "Godzilla Versus Destroyer." Wamboldt also will display his collection of Godzilla figures.

When: Saturday (April 10)
The talk is at 1 p.m., the screening at 2 p.m.

Where: Dinosaur Discovery Museum, 6608 10th Ave.

Admission: Free tickets will be available on the day of the show beginning at noon at the museum on a first-come, first-served basis.

More information: Call 262-653-4450

war and anti nuclear-weapon themes," Wamboldt said. "They

See **GODZILLA**, Page 7



Dr. Destruction poses with some of his Godzilla figurines. The good doctor will be leading program on Godzilla Saturday at the Dinosaur Discovery Museum.



The Godzilla figures, left, come from some of the more than 30 movies starring the mutant lizard.

trepidation, he convinced them that dinosaur lovers and Godzilla fans go hand in hand. The turnout was "huge" as fervent guests enjoyed watching a Godzilla film while ogling Dale's personal collection of Japanese monster toys and collectibles.

Having a background in art, Dr. Destruction also established *The Dorian Gray Art Society* which specifically caters to artists and craftsman who delve in the darker side of artistic expression. Realizing that this group is often overlooked by mainstream galleries, Dr. Destruction wanted them to have an opportunity to share their work with a larger audience. This, too, would prove successful and has recently been expanded from a daytime attraction into the evening hours via his "Summer of Lovecraft Festival." The event takes place in downtown Kenosha

**THE 1ST ANNUAL
SUMMER OF LOVECRAFT
ART FAIR**

**DEAD
LEATHERS
LIVE 8:30 PM**

**Twilight
look alike
contest**

**IN Downtown
Kenosha**

**August
14th 4pm to
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**ARTIST
WANTED
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7564**

and offers not only further opportunities for artists to showcase their work but also an opportunity for local musicians to perform. This past summer Dr. Destruction rejoined his old punk band "The Dead Leatherers" for an outdoor concert and later, as a sign of his status, posed for pictures with the town's current Mayor (pictured below).



The heart of any horror host, however, lies with their show. Since the original **SCARY MONSTERS** piece, **DR. DESTRUCTION'S CRIMSON THEATER** has gone through an amazing evolution. Around the time that **SCARY MONSTERS** #43 saw print, David Spring moved from Kenosha eventually relocating to Las Vegas. As the two had worked closely together in collaborating on the show, the fledgling host was now left solely in charge. Destruction was up to the challenge and was soon joined by a new director, Ralph Pito. Pito and Destruction instantly "clicked" and he has remained an integral part of the show ever since.

Dick Nitelinger, who met Dr. Destruction via David Spring, remained a presence on the show long after his **SCARY MONSTERS** story saw print. He assisted in making suggestions to the new host and also supplied him with some comedic material he'd written as well. Initially, Destruction was nervous while in Nitelinger's presence due to his connection with Wisconsin's "classic" TV hosts such as Toulouse NoNeck and Dr. Cadaverino whom he had grown up with. In one of the show's most memorable moments, the legendary Toulouse (Rick Feldt) made a guest appearance on **THE CRIMSON THEATER** bringing the classic and modern hosts together! The camera shy Nitelinger was also a guest at this event and, while he'd make a few more reluctant appearances, preferred making his contributions behind the scenes.

Nitelinger would also assist in helping to create characters for the show. This would later become a source of contention between the two as Dr. Destruction showed little restraint in whom he would allow access to his program. Having been a musician in several Goth and Punk bands, Destruction began acting as if **THE CRIMSON THEATER** was more a concert than a TV show. The result was chaos both in front and behind the camera and Nitelinger became concerned that Destruction's personal life was hindering the overall quality of the program. "I indulged myself with the show and basically just did what I wanted," confesses Destruction. "I was having too much fun."

In the original **SCARY MONSTERS** piece Destruction expressed interest in finding both male and female sidekicks. He would end up having plenty of both. As of this date, he has had over a dozen sidekicks with memorable names such as Eyegore, Wolfgang Von Screwball, The Great Lampini, Tatiana, Sore



Dr. Destruction with current sidekick Deadgar Winters, and former sidekicks The Bed Bug and Tatiana.

Johnson, Mr. Graves the Butler, Rabina, Dearest, and most recently, Deadgar Winters. While this did help to keep the show fresh it would also become the source of unnecessary drama. During an on-air "dinner party" episode, Dr. Destruction made the mistake of inviting all the sidekicks to come together for a single show. This would eventually lead to an altercation between some of the sidekicks who were apparently jealous of their hosts attention. Destruction angrily put an end to the commotion while allowing the footage to air uncut. Future "dinner parties" were eventually banned by the station itself, and Destruction had no choice but to consider that his friend, Nitelinger, was right.

Ultimately, however, it would be the public that would inspire a paradigm shift for the headstrong Destruction. "I was out in the community and suddenly discovered that I had an incredibly diverse audience," he explained. "Grandparents and grandchildren were watching the show every week, and often together. I knew that it was time to become more responsible and tone things down a bit."

It was not until 2010 that I would be introduced to Dr. Destruction. Having grown up a huge fan of the second Svengoolie (Rich Koz), I was eager to expand my knowledge of hosts. When I first watched an episode of **DR. DESTRUCTION'S CRIMSON THEATER** I was first impressed by his character's appearance. This had also



changed from his earlier days as Destruction opted to ditch the long black wig in favor of showcasing his own natural, shoulder length hair. This decision was based on one of the show's most unintentionally funny moments. During and on-air rant, Dr. Destruction was supposed to hurl a wicker chair across the set. Unfortunately, the wig got tangled in it which meant that it too would find its way across the stage should Destruction release his grip. Frustrated, and unable to make a move, our chagrined host stood staring at the camera while conceding, "There's a chair in my hair!" He would also later adopt a Dicken's style top hat, making his new look complete.

As for the show's dynamics, I can best describe it as sort of a macabre version of "The Tonight Show" featuring a horror host in place of a traditional one. Dr. Destruction sits at his desk while having an open, unscripted conversation with his guests. These individuals range from other hosts, a colorful sidekick, or local personalities which may include (but are not limited to) politicians, artisans, Kenosha residents, and even myself on a couple occasions to talk about our mutual love for **GODZILLA** films.

It is, however, his connection to the working class that I was most impressed by. Raised by a blue collar/union worker, Dr. Destruction not only exhibits the spirit of his late father's work ethic via his own tireless schedule, but by also routinely paying homage to local Kenosha workers (devastated by the exportation of jobs during the current economic crisis) themselves. Many of these, now unemployed, individuals are given star treatment on the **CRIMSON THEATER** along with a venue for which they can air their frustrations. Dr. Destruction provides them with much needed support while genuinely treating them as the heroes he believes them to be.

While he discusses a myriad of topics, his favorite subject is current events and politics. A highly dogmatic individual, Dr. Destruction swears no allegiance to a particular political party and is the quintessential free-thinker and Independent. "I've always spoken my mind about things," says Destruction. "Sometimes I later regret being so open about it but that's who I am." This has struck a chord with many of the local residents while further ingratiating himself to his viewing audience. It would be their encouragement that would eventually lead to his aforementioned run for Mayor in 2004.



Dave on the set with Dr. Destruction.



Dr. Destruction with the late Dick Nitefinger.



Dr. Destruction in front of Kenosha's Roosevelt Theater.

For those who find the idea of a horror host becoming mayor far-fetched, I'd like to turn their attention to the town of Chatfield, Ohio run by a certain David Lady. Not only is Mr. Lady his town's mayor but also their local horror host, an accomplished mask maker, and proprietor of a Haunted Hotel. For Kenosha residents, however, the idea wasn't initially embraced. The two wasn't sure what to make of their new candidate who campaigned in full make-up while driving a hearse! While his run was

unsuccessful, it was not without benefits. After witnessing his savvy on local issues, people began to take him much more seriously and he has since become close friends with the various individuals who now serve his community. Although he never violated the use of his public station to further his agenda (which could not have been easy for the politically vocal Dr. Destruction) he further solidified his local celebrity status and has not ruled out the idea of running again.

Despite his various projects, Dr. Destruction asserts that he is more committed to his show than ever. He has expanded his viewership to other parts of Wisconsin including Milwaukee. During a recent visit to the city, he was inundated with fans he scarcely knew he had. It is unfortunate that Dick Nitelinger is no longer here to witness this success, though he remains ever present on Destruction's mind. "I'll never forget that Monday night when I found out that Dick was gone," said Destruction. "I was watching **THE MONSTER FROM PIEDRAS BLANCAS** and it made me think of him since he was a big fan of these type of movies too. He was literally on my mind when the phone rang and I was given the news."

Nitelinger was to be one of three major losses endured by Dr. Destruction during the last ten years. He would also lose two beloved friends and sidekicks, Brian Scott Phillips ("Sore Johnson") and Don Lipke ("The Great Lampini"). "Your doing this horror show where you're portraying an undead creature but, in the meantime, real life is always there in the background and is often much scarier," says Destruction. Despite these tribulations, the show must go on and Destruction has actively created new shows each week



Deceased sidekick Brian Scott Phillips ("Sore Johnson").



Deceased sidekick "The Great Lampini."

with the word "re-run" scarcely in his vocabulary. Where once this was due to his desire to perform it has come to mean much more. "Horror hosts are important and the art has really changed since the days I watched Svengoolie, Toulouse, and Cadaverino," he explains. "It's no longer about each host doing their own thing. Now, with the Internet and



Original artwork by Dr. Destruction for *The Dorian Gray Art Show*.

no longer being constrained to our own territories, it is important that we all work together and support each other."

As the evening came to a close (a prosperous night for the **HAUNTED FOREST** in lieu of the unseasonably nice weather) the mood became somber. Dr. Destruction leans back, stares out at the now empty fairgrounds and laments his future. "I wonder sometimes where all this will lead. Years after I'm gone will people even remember who I was?"

Earlier that evening a young boy seeking admittance to his attraction pointed to Dr. Destruction, beamed a huge smile and said, "You're that guy on TV!" Unbeknownst to Dr. Destruction, the small child may very well have already answered his question.

MONSTER FEST 2010 PLEASES AGAIN!

by Deborah Painter and David Hawk, with Paul S. Knight and Craig T. Adams

MONSTER FEST 2010 was the seventh great MONSTER FEST convention, held once more at 298 Cedar Road in the Chesapeake Main Library, Chesapeake, Virginia. Continuing in the tradition of being named after the Universal Frankenstein film series, this one was **MONSTER FEST MEETS THE WOLF MAN**. That fun of celebrating classic horror is one of the vitamins that keep us invigorated. The only thing wrong with MONSTER FEST is that it is over far too soon.

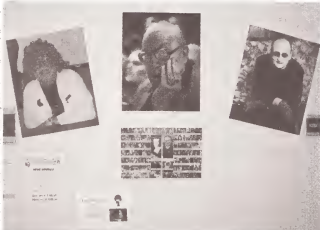
We have Phyllis and Rob Floyd, NIGHTMARE MANSION in Virginia Beach and Library Manager Jim Blanton to

thank for this fun-filled one-day convention devoted to classic horror. This year the attendance was nearly 2000!

The big event of the convention was a huge cast reunion of the Doctor Madblood crew responsible for creating the zany misadventures of the legendary Virginia horror host beginning in 1975. Dr. Madblood (Jerry Harrell), his son Daniel, cameraman Bill Davidson,

Craig T. Adams (Uncle Felonius), his wife Debra Burrell (continuity director), and Stephen J. Abramson, who flew out from Los Angeles to Chesapeake, hosted the presentation. Steve Abramson was the director for the first four seasons of **DOCTOR MADBLOOD'S MOVIES**. He was the guy who created the look and the atmosphere of those original episodes. Now, he interviews filmmakers for The Director's Guild. **DR. PHIL** is another recent television project. Using the ultra new technology known as **SKYPE**, the five welcomed Mark Young who was in Los Angeles. Mark portrayed "Wally," Max Madblood's dwarf assistant during the very early years. To achieve the effect of short stature, Young simply walked on his knees and stayed behind Dr. Madblood's lab table so that his legs could not be seen. When asked about his resemblance to Marty Feldman, "Eye Gor" of **YOUNG FRANKENSTEIN**, mark replied, "I don't know if it is a Marty Feldman reference. I just enjoyed running around the studio on my knees."

Mark's recent credits include his work as the SVP for production for Porchlight Entertainment.



Our heroes, left to right: Max Madblood (Jerry Harrell), The Ackermonger (Forrest J Ackerman), and The Bowman Body (Bill Bowman) had their posters in a prominent spot. (Photo Courtesy of David Hawk)

Susie Passanisi also spoke via **SKYPE**, since she was working at the resort she manages in North Carolina that weekend and was unable to join us in person. She spoke at length about how she met the Madblood crew back when she was known as Susie Weston, and how she became "Velma von Basketcase" and "Tiffany." It was really a case of being in the right place at the right time, it seems. "I worked at radio station FM 99, Holiday Inn Scope in 1971. I knew some of the fellows who produced the show and they let me be in it." The Madblood gang also spoke of absent cast members fondly. One of the other actresses from the first decade of **DOCTOR MADBLOOD'S MOVIES** was the lovely, statuesque brunette Donna Edwards, now Donna Stamm, who portrayed "Princess Ligia" and "Queen Mumenkara." The Madblood gang told us that she had access to some fantastic costumes at a stage magician's supply store, The Magic Shop in Norfolk, which she co-managed along with her dad, Earl Edwards.

Craig has been a part of the show since 1980. He started out as a fan and became one of the major assets of **DOCTOR MADBLOOD'S MOVIES**. Not only has he built props and devices, he also writes many scripts and portrays the cackling "Grimfield," "Uncle Felonius," Max's uncle who can time travel, and the completely insane "Doctor Roach." Craig works for the Norfolk Academy, runs Fuzz & Stuffing Puppets along with Debra, and has recently begun an additional career as a professional Santa Claus at Christmas time.

Incredible creativity was showcased at this year's Costume Contest. The judges were Craig T. Adams, Paul S. Knight and Lindsey Mays. Child entries were "Lane" as "Scream," David Allen as "Ghoul," "Zoe as a "Fallen Angel," "Emma" as a

"Devil" (Third place), "Marissa" as the "Ghost of Elvis" (First place), "Troy" as the "Shark Victim" (Second place), "Rob" as "Jason Voorhees" and Julian and Etienne as "Count Julian" and "Etienne."

Adult entries were: "Gina Dobson" as "Medusa" (third place), Liz Albitz as "Liz" and "Rat" (Honorable Mention Female), "Stan Dobson" as "Creepy King" (Honorable Mention Male), "Syn" as "La Katrina" (First Place), Marissa German and Ryan Bodenstein as "Tippi" and "Rod" from Hitchcock's **THE BIRDS** (Second place).

Creepy King, Medusa, Ghost of Elvis and Scream are a family. At the 2009 **MONSTER FEST**, Creepy King and Medusa were Herman and Lily Munster from **THE MUNSTERS**.



"Darn Shark" was "Troy's" T shirt message.
(Photo Courtesy of David Hawk.)



The Creepy King (Stan Dobson) greets his subjects.
(Photo Courtesy of David Hawk.)



We saw this lovely Medusa (Gina Dobson) and we did not turn to stone! Medusa must be slipping.
(Photo Courtesy of David Hawk.)



Marissa German ("Tippi") and Ryan Bodenstein ("Rod") were mobbed and pecked by **THE BIRDS**.
(Photo Courtesy of David Hawk.)

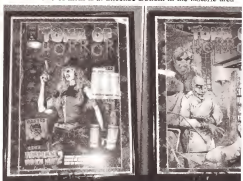


Craig T. Adams and Debra Burrell show us some of their puppets used in their shows. (Photo Courtesy of David Hawk.)

For more information on this amazing comic series visit <http://viruscomix.ning.com/>

Angela Glatosora and Lee Anne Ball of spiritedhistory.org spoke on the haunted historic sites they have studied, including the Waverly Hills Sanatorium in Kentucky. Lee-Anne is a music, art and science teacher for children and has done volunteer archaeological field work for many sites all over Virginia. She is not only a member of the National Trust for Historic Preservation, she is also a member of the American Association of Electronic Voice Phenomena and the Rhine Research Center for Parapsychology. Angela's day job has her helping patients get well. But on weekends she studies haunted locales. She is co-host with Lee-Anne of Spirited History Radio. Their website is www.spiritedhistory.com.

Michael Joyner gave a very interesting talk on the haunted sites he and his wife Diane have visited all over the United States. One of them is at Shockoe Bottom in the historic area



Virus Comix gave away special **MONSTER FEST** editions of their horror comic. (Photo Courtesy of David Hawk.)

The **MONSTER FEST 2010 BLOKES TOMB OF HORROR** from Virus Comix was a special publication and available as a giveaway to lucky attendees! Jason Crawley penned this comic and illustrations are by Fernando Ignatius. This terrifying comic originally appeared in **BLOKES TOMB OF HORROR** issue number 1. The **MONSTER FEST 2010** issue is a **MONSTER FEST** exclusive!

SEVENTY-NINTH NECK-BITING BASH ISSUE! 078 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

of downtown Richmond, Virginia, where he took a lot of photos. There are four different ghost tours in the Richmond area. "There was so much happening during the Revolutionary War and the War of 1812, Civil War and Reconstruction," Michael explained. "My Masonic Lodge was used as a hospital in the War of 1812. It was used by both the Confederate and the Union soldiers during the Civil War. Some beautiful and evocative sites are the cemeteries such as the Shockoe Cemetery and Hollywood Cemetery, both downtown.

"Baltimore is a good place. At Fells Point, for example is one of my favorite restaurants, Bertha's, great food and ghosts! Edgar Allan Poe is entombed there in Baltimore. Key West History Museum in Key West, Florida was the scariest. There is a figure of a doll there. You were supposed to politely ask it to take its picture and I did. I think it likes to play pranks. Our hot water heater back home exploded a week after that and flooded the basement.

"Savannah was fun, too," Michael continued. "I would have to say that Savannah, Georgia and Key West were most memorable. We have stayed in a haunted palace, the Carey Mansion, also known as Seaview, overlooking the coastline at Newport, Rhode Island. Both of us are **DARK SHADOWS** fans. The site where the 1966 **DARK SHADOWS** was filmed has for the past few decades been used as dormitories for Salve Regina University. It is kept in 15th century furniture and 16th century ceilings. We stayed there on the Memorial Day weekend. I went to my room to change and saw a figure. Thinking my wife was with me, I said 'hello.' I realized then that I was by myself!"

"Dr. W.E.B. Sarcofiguy" (with John Dimes) has come out with a cool new book from Lemon Pi, **THERE ARE NO BAD MOVIES! (ONLY BAD AUDIENCES) A TREATISE ON THE CYNICAL CINEMAPHILE**. It's available from amazon.com and is very perceptive and very funny, just like its author, y'all.

GODZILLA films were revisited in a panel by Lee Hansen and Tony Mercer, essentially Part Two of a panel series begun at **MONSTER FEST 2009**. This year the panel covered the years 1960 to the present day.

Your humble reporter Deborah gave a talk and PowerPoint presentation on the history of monster magazines and how they changed the media by influencing so many of the industry professionals who have much such an impact such as Donald F. Glut and John Landis. She gave away old magazines like Warren Publishing Company's **FAMOUS MONSTERS OF FILMLAND** and **QUASIMODO'S MONSTER MAGAZINE** (thanks to John Barlow, who unearthed a trove of rare magazines from the 1970s) and also spoke about the many magazines that are still being published, like **MONSTER BASH**, **FAMOUS MONSTERS OF FILMLAND** (new), **SCARY MONSTERS MAGAZINE** and **SCARLET THE FILM MAGAZINE** and encouraged everyone to try their hand at writing letters and articles for them. Film historians,



Famous Virginian horror hosts Dr. Sarcofiguy and The Bowman Body had fun along with Michael Joyner, right, who gave a talk on "haunted" places he and his wife have visited. (Photo Courtesy of David Hawk.)



The principal investigators for **Spirited History** came to the **MONSTER FEST** to speak on their paranormal studies. (Photo Courtesy of David Hawk.)

unite!

Deborah was also privileged to share a panel on favorite monsters of films with Virginia filmmaker Eric Miller (**TASTE THE BLOOD OF FRANKENSTEIN**) and horror fiction author Elizabeth Massie ("They Came From the Dark Ride" short story for **KOLCHAK: THE NIGHT STALKER CASEBOOK**, Moonstone Press, 2007; **THE LITTLE MAGENTA BOOK OF MEAN STORIES**, Borderland Press; D.D. MURPHY, **SECRET POLICEMAN**, Raw Dog Screaming Press, and a score of other delightfully frightful tales).

Author Pamela K. Kinney sold her frightening fiction and nonfiction once more at the **MONSTER FEST**. Some of her latest works are: **SPECTRE NIGHTMARES AND VISITATIONS** (Under the Moon) and her latest book on legends of the Old Dominion, **HAUNTED VIRGINIA: LEGENDS, MYTHS AND TRUE TALES** (Schiffer Books).

Paul S. Knight, a longtime contributor to **SCARY MONSTERS MAGAZINE**, sold the *Only Real Monster Magazine* in the Dealers Room.

Great times were spent chatting with Virginia horror host legends The Keeper (Rick Clark) and the Bowman Body (Bill Bowman). Bill's granddaughter Casey assisted him. She is a real charmer and very proud of her granddad. Bill Bowman shared a panel with filmmaker Sam Kotz, who is producing a documentary on him!

Cortney Skinner talked about his work behind the scenes making **THE LOST SKELETON OF**



Wolf Man, from the Universal Monster Army website, had part of his collection on display. (Photo Courtesy of David Hawk.)



Rob Floyd built this Marvel Comics Frankenstein monster. It is full size (over six feet tall).

(Below right) Another of Rob Floyd's full size figures is the horror host from **MADHOUSE**. (Photo Courtesy of David Hawk.)



Cortney Skinner and partner Elizabeth Massie are both very talented: he in art and she in literary pursuits. (Photo Courtesy of David Hawk.)



RETURNS AGAIN

Next year's convention will be held once more at the Chesapeake Main Library and the date is all set...October 1, 2011!

Until then, remember what Bela Lugosi advised in **GLEN OR GLENDA**: "Beware! Take Care! Beware!"

Interview Larry Blamire DARK AND STORMY NIGHT

by John Skerchoc

Finally, it can be told! The movie you have all been waiting for has arrived and it is worth buying, watching again, and buying for a friend. I am talking about the newest smash film from Larry Blamire **DARK AND STORMY NIGHT**.



This movie is a departure from the science fiction gems that Larry brought us before: **LOST SKELETON OF CADAVRA** and **THE LOST SKELETON RETURNS**. This movie is a murder mystery.

DARK AND STORMY NIGHT is a spoof of all those haunted house films of the past like **OLD DARK HOUSE**, **THE BAT**, **THE GHOST** and **MR. CHICKEN** et al.

The story is set in the 1930s, and the family of the late Sinas

Cavinder have gathered for the reading of the will. Daniel Roebuck stars as 8 O'clock Farady a nosy reporter trying to get the scoop on the reading of a will. There is a joke here. Deadlines are usually due by seven o'clock so Dan's character must have missed more than a few. But there is more news here than just the reading of a will as family members are being killed off one by one.

This movie has it all: secret passages, psychics, floating spirits, a masked villain, creatures in a locked room in the attic, and rampaging gorilla (played admirably the great Bob Burns).

Besides Daniel Roebuck and Bob Burns, the cast includes such notables as Marvin Kaplan, Betty Garrett, Jim Beaver (from **DEADWOOD** and **SUPERNATURAL**), Fay Materson, Jennifer Blaire, and other faces fans will be familiar with from some of Larry's other films.

If there is one Larry Blamire film to get, **DARK AND STORMY NIGHT** is the one. It is hilariously funny and well acted. It is clever, simple, yet well plotted.

I was fortunate enough to connect with Larry Blamire for a super exclusive **SCARY MONSTERS** interview.

SCARY MONSTERS: You've had good success with science fiction. What made you want to do a mystery?

LARRY BLAMIRE: Well, I love all genres. Well, almost



all—not a big fan of musicals, though that doesn't necessarily mean there isn't one in our future. Sci-fi was a good hook for us, a nice starting point because it's so much fun to spoof.

Was there a conflict between deciding if you wanted to do a serious movie or a comedy, or had you already decided on a comedy?

If you mean **DARK AND STORMY NIGHT**—no, that was intended as a comedy right from the start.

How difficult was it to put everything in order?

The usual ton of work I guess. Getting the look and feel of a genuine 30s movie on a limited budget was a challenge. The set was certainly a big deal; a convincing mansion with not a lot of money to spend. We shot it all on stage so production designer Tony Tremblay had his work cut out for him. He was more than up to the task. Same with costumers Kristin Burke and Kristina West. All did a fantastic job.

Did you have any problems in pre-production?

I wouldn't say problems, no. Every prep has its challenges.

Did you have any problems while shooting the script?

Perhaps the biggest challenge in shooting was the big reading of the will scene with like 20 actors. Shot in a couple of days (that's long for a short shoot like this), I had to chart it like a football plan. That's a lot of coverage. My DP (director of photography) A.J. Rickert-Epstein is very resourceful. It also helps if your cast is a bunch of talented pros who know what they're doing.

How much decision did you have in selecting the cast?

Total. Almost everyone was someone I've worked with before. Most of them were our core ensemble that's in all of my films.

Was there anyone you wanted to get but the person was unavailable?

Nope.

I understand that the cast got along well. Is there anything that you did to make it that way? I've heard stories about film sets and how many of the cast want to be treated like royalty. Yet the cast members I interviewed spoke highly of how you kept a friendly set.

I'm happy we have a happy set. Every film we've done has been like that—a fun experience overall. Making a movie can be intense and stressful, so why make it worse? We love movies, so we should try to love making them. I'm lucky to have a great bunch of people like this. We're like family.

That's a blessing. Also, we laugh a lot.

How did you manage to keep the best scenes for your character?

Just kidding. I thought your scenes stole the show. Was that planned?

Dear God, no. Having just done a lead in *THE LOST SKELETON RETURNS AGAIN*—which is kind of tough on a director—I deliberately created a part for myself that was:

- a) a much smaller supporting role
- b) innocuous and wouldn't require much effort.

So, Ray mimics the old movie type that was,



well, rather flat—your know, not very good. That met my need for an absolute minimum of effort on my part, keeping my mind relative free for directing. Ray was empty. The fact that Ray could steal anything mystifies me. Particularly with the wonderfully painted characters around me.

What can WE do to get this film noticed so the film gets wider viewership?

Thanks for asking that. If you saw the film and liked it please go to the imdb and rate it (it's a star rating) and write a user comment. It's easy to register, and free. Other than that: tell your friends, rave online, blog—all of that is good for buzz.

Are you in pre-production on another film?

No, but we have a full slate of projects, from the very small to the very large, and we're seeking investors.

Can you divulge any details?

Just finished a script for my *STEAM WARS* film—that's my dream project, and it's plenty big.

Quite a bit different from the films we're know for.

Is there a western in your future?

Yes, adapted from my first play *IN THE NATIONS*. A dark, violent film about a young drifter who falls in with a deranged outlaw gang. That's another one on our slate, also quite different. We like variety.

Thank you very much for your time.

Thank you, John!





DESTINY VAMPIRE MERMAID is
TM & ©2011 by Dennis Dukes



DESTINY -THE VAMPIRE MERMAID IN Death in the Dark

by Bob Statzer

Destiny slipped quietly through the dark dense wood, her vampire vision able to follow the overgrown footpath easily in the moonlight that struggled through the branches of the trees. At the sound of her human colleague stumbling behind her, followed by a brisk parade of profanity, she smiled at the girl's plight. Her humor may have been cruel, but so was the woman that inspired it.

"You know the Styrian countryside better that I do; would you like to lead?" Destiny asked, pausing to let Marie pass.

"After all, you have been here before,"

"Not in the middle of the night," Marie replied. The moon glistened on the blade of her machete as she used it to clear undergrowth from the path. "I don't like this place."

"I don't recall promising you a pleasant evening."

Both women kept alert, their eyes and ears straining to detect any movement besides their own so as not to be taken by surprise. There was not reason to believe their prey was expecting them, but Destiny knew from the past that Marie was not the most trustworthy of traveling companions. At last they came to a clearing, where the path suddenly angled sharply down into a valley.

"There it is," Marie said, pointing across the ravine "Castle Karnstein."

Destiny smiled bitterly as she looked at the ancient castle that seemed almost a part of the opposite cliff wall. Slowly her gaze followed the path from the forbidding fortress to where they stood. "We're in luck: the old stone bridge across the river is still intact."

Marie came up behind Destiny to peer over her shoulder, but her human eyes could see nothing but shadows in the valley below. A slight chill went down her spine as a thought went through her mind. Slowly and silently she raised her machete to strike.

"Try it, and I'll swear that blade on your heart. I spared your life when we first met...that's a mistake that can be quickly corrected."

Surprised, Marie took an involuntary step back. Destiny had never even looked away from the castle. "What are you, a mind reader?"

Smiling, Destiny glanced over her shoulder at the girl. "Maybe I've got eyes in the back of my head." Without waiting for a reply, she started down the path.

"That wouldn't be the only unusual thing about your anatomy," Marie called after her.

"Less talking, more walking."

Realizing they would soon be separated by darkness and distance, Marie quickly followed Destiny's descent. "I should have just drawn you a map."

"I should have just left you in one of Kaiser Wilhelm's jail cells. You know what they do to spies, don't you?"

"I'm not a spy," Marie hissed. "I'm a pirate."

"Unfortunately for you, neither side could tell which side you were really on."

Aside from a great deal of sweating and swearing on Marie's part, the remainder of the journey to the castle proved uneventful. Like two cats, Destiny and Marie stealthily made their way along one eroded sinewall, taking care to make as little noise as possible as they stepped through the crumbling masonry that littered the surrounding grounds. If the pair had not known better, they would have thought



Destiny (right, as played by Debbie D: www.DebbieD.com) and Marie (Deborah Dutch) on their way to Castle Karnstein.

the castle had been the scene of one of the battles currently engulfing Europe.

Pausing at the archway that opened onto a courtyard, Destiny raised her wrists. "Time for the 'bracelets.' I want to look my best for the Count."

Marie took the shackles from her belt and locked them on Destiny's wrists. "If Count Karnstein is really what you say he is, shouldn't we have come here during the day?"

"When you go fishing, you don't go when the fish are asleep," Destiny tugged on the manacles. She could rip free of them if necessary, but was satisfied they would still create the proper impression. "You go when they're awake and biting."

Turning away, Destiny entered the courtyard and Marie followed close behind her. "This isn't some fish, it's a vampire!"

"That's why we're here, to end the terror," Destiny eye's searched the courtyard for the slightest indication of inhabitants. "Before I killed your lover, the two of you were making a pretty penny bringing victims to Karnstein."

"We didn't know what he was or why he wanted the girls," Marie protested. A sharp squeaking and the sound of leathery wings overhead reached her ears just as a bat flitted past her face. "I don't know why I agreed to this."

"Because you knew the way to the castle. Our deal was your life in exchange for Karnstein's. Help me destroy him, and you get to live."

"I've seen those teeth of yours; what makes you any different than him?"

Angry, Destiny whirled and grabbed Marie by the throat, pinning her against a castle wall with one hand. "I don't kill for pleasure. When I do kill, it's to save lives."

Destiny released Marie, who fell to her knees. Gasping for air, she

dropped her machete as her hands went up to her bruised throat. She glared at Destiny. "I suppose you consider yourself some sort of avenging angel."

Destiny shrugged before turning and walking away. "Your words, not mine."

"Dark angel," Marie muttered under her breath.
"I do look good in black."

Snatching up the machete, Marie sprang forward, her blade a blur as she swept around Destiny. It took Destiny a moment to realize Marie's maneuver was not an attack but a defense as four spectral forms gathered out of the gloom, phantom figures that forced the two women back against the wall. As the shadowy creatures took on substance, the pair found themselves encircled by four vampires, each dressed in gowns for a distant century.

Destiny's gaze never left the vampires. "Did you just try to save my life?"

Realizing her reflexive reaction to the attack, Marie was annoyed with herself. She could have been freed from the bargain she had made. "I can't let you get killed while you're with me," she grumbled, trying to convince herself as much as Destiny. "I have a reputation with a blade to think of."

The vampires played with their "guests," like a cat with a mouse before killing it, each pretending to lunge forward only to pull back as Marie's machete came up in defense. Not to be outdone, a series of quick flicks of her wrist repeatedly brought the tip of Marie's blade dangerously close to her foes' throats. In spite of the mutual threat, the vampire women kept claws and fangs ready for an opening to strike. So did Destiny.

"Who are these bitches?" Marie asked, amused by the hatred her remark sparked in her unholy hosts' eyes.

"Carmilla, Marcilla, Millicia and Miracula," Destiny said. "The brides of Karnstein."

"All four of them?" Marie was impressed. "He sounds like a hearty lad."

"Trust me, you wouldn't like the wedding night... unless you fancy a honeymoon in hell."

Marie took the dagger from her belt and pressed it against the upturned blade of her machete to form a makeshift cross. The vampires instinctively backed away, anger and frustration filling their faces. Even Destiny was surprised by the effectiveness of the gesture. "I'm impressed," Destiny said. "A little confused, but impressed."

"I had the blades blessed by a priest before we left," Marie explained in hushed tones. In a louder voice she called out, her words echoing in the night. "Count Karnstein, show yourself! Or perhaps you would prefer I march this pretty little bird back to my village and find another buyer?"

Hardly were the last words out of Marie's mouth when Destiny sensed an unseen presence. The vampire brides felt it as well, backing even further away from their intended victims. As the creak of ancient chains and hinges filled the courtyard the four vampires began to fade, transparent figures dissolving into a mist, carried off into the darkness by a nocturnal breeze. The grinding and groaning of wood and metal grew louder. Their opponents gone, Destiny and Marie turned their attention to the source of the sound, a massive door in the castle wall slowly opening.

Destiny did not seem surprised at the sight of the empty corridor beyond the door, but Marie remained alert. Her suspicions did not subside when the voice of Count Karnstein greeted them from within. "Come in, my dear. Never let it be said a guest was turned away from Castle Karnstein."

Still playing the part of captor, Marie tucked her dagger back into her belt. Machete in hand, she gave Destiny a slight shove toward the door as if she were a common prisoner.

"Watch it, witch," Destiny warned with a whisper, her head held down as she walked inside.

Marie followed after her, her slight smile at Destiny's plight fading as she crossed the darkened threshold. "Angels fear to tread..."

Entering the great hall, there was still no sign of anyone in the castle.



Suddenly a golden glow filled the chamber, as candles and fireplace began to blaze as if lit by an invisible hand. Destiny was wary but Marie was in awe of the furnishings, still lavish in spite of the passage and dust of centuries. Slowly she turned to look about, trying to take in every detail. She had never seen such ornate furnishings. Her admiration quickly came to an end as the door through which they entered closed behind them of its own accord.

Destiny and Marie exchanged a silent glance. Before either of them could speak, the sounds of a door opening on the opposite side of the room greeted them. A low mat trickled through the doorway and across the floor before spiraling upward to solidify into the figure of Count Karnstein.

"Forgive such vulgar theatrics," Karnstein said, his dark eyes peering into Marie's soul as his gaze met hers. "With so few opportunities to greet guests, the temptation to make the most of the moment is hard to resist. And this is the first time you have actually been inside the castle. I must apologize for the reception you received earlier. It's so rare that we have visitors that I fear some of us have forgotten the delicacies of society."

"No need to stand on ceremony over a simple business transaction," Marie assured him. "Now if you'll just pay me for this delivery, I won't take up any more of your time."

Karnstein smiled, but there was little humor in the expression. "I wouldn't dream of letting you leave without having a drink." His attention drawn to Destiny, Karnstein approached her. "Only the one?" he asked Marie. "You brought a dozen during your last visit."

Marie tried to hide her unease with bluff. "Virgins aren't so easy to come by, these days. There's a war going on."

Looking from Destiny to Marie, Karnstein's eyes narrowed in suspicion at Marie's explanation. "Honor is a rare thing, these days." His eyes never left Marie's face as he gripped Destiny's chin to hold her head still. Turning to study Destiny's face, the memories awakened within in. "There is something familiar about this one..."

"Keep your hands off me," Destiny snarled, wrenching free of his grasp. "I'm not some piece of property."

"On the contrary, my dear, you are! I remember you; Destiniae, from one of the royal houses of Atlantis. You are a long way from the sunset city." Karnstein returned his attention to Marie, his face filled with fury. "You betrayed our bargain. Consider yourself a substitute for one of the girls you should have brought. Your blood may not be that of a virgin, but every once in a while it's good to sample a common country wine."

The blade of the machete flashed in the firelight as Marie lunged forward to plunge it into Karnstein's heart. Before she could clear half the distance that separated her from the count, his eyes locked on hers and her knees locked up. Unable to move even a single muscle or joint, Marie felt as if she had turned to stone. Destiny had warned her about the vampire's power of hypnotism, but in her haste Marie had forgotten to keep her gaze down to avoid making eye contact.

Karnstein's smile was a mixture of triumph and contempt. "Drop your weapon, gypsy." Still under her spell, only Marie's fingers could respond and she released the blade. Destiny yanked her arms apart, tearing herself free from the shackles she wore.

"Easy, child," Karnstein cautioned. "Your little friend is under my control. You wouldn't want to do anything that might endanger her life." The count's expression softened. "What good is a princess with no people to rule? Atlantis is lost...why not remain here with me?" "I'm one prize you won't be adding to your collection."

Karnstein looked pained. "You misjudge me; you would be more than just a handmaid in a harem. With you at my side as my bride, our combined powers would allow us to forge an empire. We would be the Adam and Eve of a new race."

"A race that was over before it began."

Unseen and undetected by Destiny, Karnstein's four brides materialized behind her. The sight of Marie unarmed and helpless filled their eyes with hunger for blood and revenge. In spite of their thirst, none of them would dare touch her without the count's consent.

"There's no need to be hasty, your majesty," Karnstein said, slowly strolling over to the fireplace. "Take some time to think my offer over. After all, time is one thing we immortals have plenty of." Turning to the four vampires behind Destiny, he added, "Take the ladies to the bridal chamber."

Destiny struggled as two of the women grabbed her by the arms, but their combined strength overpowered her. As she was led away, the remaining two brides took the mesmerized Marie and followed them. Triumphant, Karnstein extinguished the flames of the fireplace and candleabra with a slight wave of his hand, plunging the room back into darkness.

"Fire embodies the very soul of human hypocrisy," the count said, leaving the room to look after his two new guests. "Man seeks its protection against the cold and the dark, yet fears the heat of hell. Such strange creatures..."

Within minutes Destiny found herself sprawled face-down on the dungeon floor, flung there by her escorts. She sprang to her feet with the speed and power of a panther, but held back from attack as Marie was led into the room, remembering the Karnstein's warning regarding the girl. The four vampires withdrew from the chamber as the count entered. Barely had he set foot in the room when Marie was released from her hypnotic state.

"I trust you will overlook the conditions of your accommodations," Karnstein said with mock formality. "You needn't concern yourselves over the dampness; she you fall ill, you'll find my other guest is a physician."

Only then did Destiny and Marie take note of a third prisoner, an unconscious man chained to one wall. On a wooden table, just out of his reach, was a black medical bag. A wooden stool was placed nearby, as if to silently taunt the man with the promise of such a basic comfort.

Karnstein reached out to caress Marie's face, only to have his hand knocked away by her. His eyes grew hard, but his voice was like velvet. "No need to fear, my dear; your stay here will be short. I have

some unfinished business to attend to, and then I shall see you for dinner." Pausing in the doorway before leaving, he gave the girl an appreciative look. "I think I'm to like the taste of peasant food."

Karnstein left, and the sound of the heavy iron lock being snapped into place echoed in the corridor outside. Ignoring their plight for the moment, Destiny went to the man manacled to the wall. Gently lifting one eyelid to examine his pupil, she satisfied herself he was simply unconscious and not under Karnstein's power. She began to briskly pat his face to revive him.

"Why bother?" Marie asked, approaching them. "He may be better off in that condition."

Slowly the man began to come around. Regaining his senses, he was startled by the sight of Destiny and Marie, bolting upright and tugging at his chains. Then, squinting his eyes to bring them into better focus, he realized the two women now sharing his cell were not the count's consorts.

"You're...you're not part of Karnstein's brood." His voice was a hoarse whisper.

Destiny shook her head. "And we'd like to keep it that way. Who are you?"

"Van Helsing...Dr. Peter Van Helsing."

"I knew a Van Helsing once," Destiny gave him an encouraging smile. "Abraham Van Helsing. He was a doctor, too."

"That's not possible." In spite of his weakened state, a look of shock filled his face. "Abraham Van Helsing was my grandfather, but he—"

"Died a long time ago," Destiny said, cutting him off and finishing the thought.

"How did you end up here?" Marie asked.

"Through foolishness," Van Helsing sighed, starting to slump under the weight of the memory. "I'd just been married, and my wife and I decided to tour Austria on our honeymoon. In spite of the war, or maybe because of it, a doctor finds many welcoming arms open to him in his travels. Then our carriage broke down, I went for help. When I came back, my wife was gone...this man, this thing called Karnstein, had taken her."

"Do you know what he is?" Destiny asked.

"Yes," Van Helsing said, nodding weakly. "The locals warned me, but I had to see for myself. My family has made a career of combating the occult. I came here to save her and destroy Count Karnstein."

Marie ran his chains through her hands. "I think we know how the story ends."

Van Helsing let out a bitter-sweet laugh. "And we all died happily ever after. Karnstein keeps me here...keeps me alive to watch what my wife has become." He nodded toward the black leather bag on the nearby table. "And he keeps that just out of reach, to keep my hopes and frustrations alive."

"What is it?" Marie asked. "It looks like my other doctor's bag."

"It has my medical supplies, along with the weapons I brought to use against the vampires. In it you'll find a cross, holy water...and a wooden stake for Karnstein's black heart."

Destiny's eyes glimmered in the gloom of the room as inspiration and imagination merged. Opening the bag, she began to examine its contents. She looked up with a smile, inadvertently allowing her fangs to show. "I think I have a solution to our mutual problem. Doctor, I think there might be a cure for this plague of vampires."

Van Helsing said nothing at first, his gaze never leaving her lips. Finally, he spoke. "Your teeth...you're like him!"

Destiny felt her jaw muscles clench. When she spoke, her voice was low and stern, her mouth opening no more than necessary. "No...not like him."

Marie looked at Destiny in disbelief. "That's it? No grabbing? No hitting?"

In the eastern tower of the castle, Carmilla observed, more to annoy than inform them.

Mircalla turned on her. "Are we to go yet another night with nothing to eat?"

"There are three prisoners in the dungeon," Mircalla said.

"But there are four of us," Marcella reminded her.

"Perhaps two of you could share," Carmilla said. "Not to name names, but a couple of those gowns appear to be a bit snug these days." Mircella started to backhand Carmilla, but the girl was too swift. Slipping quickly under Mircella's oncoming forearm, Carmilla grabbed her by the wrist and pinned her arm behind her. Yanking the arm upward sharply to increase her discomfort, Carmilla pressed her mouth close to Mircella's ear and whispered, "In case your memory is not as active as your appetite, the count has forbidden us to touch them."

"Stop it, both of you!" Marcella snapped. "Besides, what can Karnstein do to us that he has not already done?"

Carmilla looked at her and smiled. "There are things worse than death."

The door burst open to reveal Count Karnstein standing in the corridor, a young unconscious girl slung over each of his shoulders. At the withering look he gave her, Carmilla released Mircella. Their quarrel forgotten, all four women swarmed around him.

"Are they for us?" Marcella asked.

"Yes," Karnstein said, smiling at the almost childlike tone of the question. "Twins."

Barely had the bodies hit the floor before the four were on them. Leaving them to their meal, the count descended the spiraling stone steps. His own dinner awaited him in the dungeon. From the tower room behind him, one of the twins screamed. Karnstein's expression softened. "It's good to have children in the castle again...."

Freed from his chains, Van Helsing sat on the small wooden stool in his cell and rubbed his wrists to get the circulation back in them. He looked up, startled by the sharp sudden sound of the door being unlocked. As Count Karnstein entered the room, he showed little surprise or concern over Van Helsing's newfound freedom. Looking at Marie, he gave her a hungry smile.

"Come, Mistress Marie," Karnstein said. "It's time to dine."

Marie looked from Karnstein to Destiny, her face a mixture of fear and uncertainty.

Karnstein's voice was almost a snarl. "Come here!"

Marie glared defiantly at the count but, as their eyes met, her gaze glassed over as his mind once more overpowered her own. Karnstein reached out to her with one hand and Marie moved towards him, her steps slow as her eyes remained on his. As she stood before him, his outstretched hand slipped around her waist to draw her even closer. His lips brushed against hers before moving down to her throat. She moaned as his mouth touched her throat, then gasped as his fangs penetrated her flesh and he began to feast upon her blood. Suddenly Karnstein cried out, hurling Marie away from him as he clutched at his chest in pain.

Destiny stepped forward, glowing as she held up a hypodermic from Van Helsing's medical kit. "She's been inoculated, Count, a vaccine against vampirism. Holy water injected into her veins to flow through her blood...and now it flows through you to consume you like a cancer."

Karnstein collapsed to the floor, convulsing. Centuries swept over him in seconds, the years that he had eluded for so long now engulfing the count as he aged rapidly. Dark hair became gray, then grew white and wispy while his flesh wrinkled and flaked away from his bones like crumbling parchment. Soon, only smoldering bones and a flanged skull remained.



"Is it over?" Marie asked.

"Almost," Van Helsing replied, checking his pocket watch. "The sun should be coming up."

"That means the other four will be sleeping in their coffins," Destiny said.

Marie rubbed her throat, feeling the wounds on her throat heal. "Killing them should be easy enough."

Destiny shook her head. "No, killing is never easy."

"In this case, it's a necessary evil," Van Helsing closed his medical bag and gave a last look around the dungeon.

"Then let's finish this," Marie said with quiet resolve.

"This isn't the end," Van Helsing said, "at least not for me. How many of these creatures has Karnstein created down through the ages? And how many creatures have they created? The cult of vampirism must be stopped. My grandfather dedicated his life to this fight."

Van Helsing left the room, and Destiny started to follow. Pausing in the doorway, she looked back at Marie. "Are you with me?"

Marie thought for a moment, and then nodded. "I guess I am."



New Scare Feature!

SCARY MONSTER MAIL ORDER

Today's Delivery!

DRACULA

by Dennis J. Druktenis



In 1972 Warren Publishing Company would unveil and promote their first book "DRACULA" with a full color 8-page color section. This section featured a 6 page story "THE VIVI" with a portion of the front cover reprinted as page one of the preview and the ad seen on your right with ordering coupon in full color as the last page of the section.

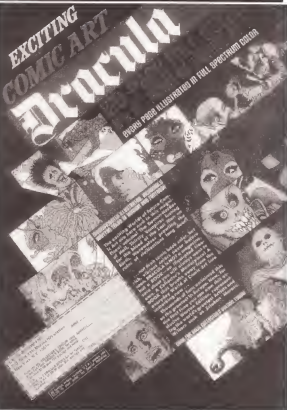
This 8-page "full color comic section" appeared in CREEPY #51 (March 1973) and VAMPIRELLA #22 (March 1973) on pages 39-46 in both magazines complete with printed page numbers. The March 1973 issue #96 of FAMOUS MONSTERS OF FILMLAND did not feature a preview or even an ad for the DRACULA book. FAMOUS MONSTERS #97 (April 1973) however would feature a full color back cover to sell "DRACULA ALL NEW ILLUSTRATED BOOK OF HORROR AND FANTASY!" with instructions to "ORDER YOUR COLLECTOR'S COPY WITH THE COUPON ON PAGE 46." This same back cover ad appeared on the back covers of both CREEPY #51 and VAMPIRELLA #22 with the line mentioning the 8-page full-color preview deleted. The same ad as seen on your right would appear on page 46 in black and white.

The "COLLECTOR'S EDITION" copy of the Full-Color DRACULA BOOK" could be purchased for \$5.00 plus 75¢ for postage and handling. ...Or you could purchase "2 DRACULA BOOKS" for \$9.00 plus 85¢ postage and handling.

When the Scary Monster Mailman delivered your bright pink book it would be revealed as the ad stated that this book was a big 9 x 12 size and featured 120 pages with a

heavyweight cover and interior pages.

The advertised "full spectrum color" wouldn't be as bright as



(Above) The original ad that appears as part of the 8-page full color section preview for the DRACULA book.

(Left) The front cover of the DRACULA book.





The back cover ad that appeared on FM #97 as well as CREEPY #51 and VAMPIRELLA #22 with an extra line to promote the full-color preview.

the preview which was printed on a matte (slightly coated) paper and the book was printed on an uncoated heavy white paper.

Incredibly if you turned to page 91 of the book to revisit "THE VIVI" story featured in the preview you would find a totally different story. In the preview an additional introduction page was added to the story which was taken from a "Wolf" story on page 21 and the art was slightly doctored to eliminate Wolf and of course new type was added. All word balloons and dialogue boxes were also colored in yellow with black type printed in them in the preview adding to the brighter colors while the actual book featured them in white only with black type.

The DRACULA book was printed in Spain with a note that the book was published and sold in the U.S and Canada exclusively by Warren Publishing Company. The title page would state Dracula "BOOK 1" along with

Warren's name and address.

The stories and art were originally published in Spain in Spanish but were translated and appeared in the New English Library DRACULA magazine series that ran for twelve issues.

The first six issues are presented in this "BOOK 1." For those mail order customers who didn't really read the preview book information stating "magnificently illustrated, incredibly written tales of horror and fantasy!" and were expecting perhaps some huge Dracula story they would have been sadly disappointed. The 5 page "The Messenger" story does sort of contain a "Dracula" story as well as "eleonor." The book contains 22 stories with 3 reoccurring characters and 2 other categories. Wolf, a sort of barbarian savage-man in a strange new world is featured in 6 stories, Sir Leo a sort of monster hunter appeared in 2 stories and Agor-Agor, a sprite floats through 3 stories. The category entitled FEAR SWEET, FEAR featured 6 stories and A WEIRD WORLD featured 5 stories.

While Warren material would be featured in paperback books from FAMOUS MONSTERS, CREEPY and HELP! magazines these book were not published by Warren Publishing Company. The DRACULA BOOK 1 was basically the only book published by Warren with the exception of a



DRACULA magazine issue five published by the New English Library. DRACULA BOOK 1 featured the stories that appeared in the first six issues of a twelve issue run.

Dracula

BOOK 1

WARREN PUBLISHING COMPANY



CREEPY #51 and VAMPIRELLA #22. March 1973 issues featured a full-color 8-page preview of the DRACULA book and was advertised on the front cover in a rainbow colored box. But, was the same story featured in the preview in the DRACULA book?

CONTENTS

WOLFF		FEAR, SWEET, FEAR	
1 The Path of the Dead	1	1 Doctor	18
2 The World of the Werben	21	2 Lorry	36
3 The Sorcerer of the Red Mist	41	3 Doctor	36
4 The Night of the Weyward	41	4 Alice	70
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BIL LEO		A WORLD WORLD	
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VAMPIRELLA SPECIAL limited and signed hardcover book that was limited to 500 copies only and **THE ODD COMIC WORLD OF RICHARD CORBEN**.

The **DRACULA** book from all accounts was a mail order only item and was advertised in Captain Company ads for many years off and on and in later year was actually on sale for only 99¢.

Since **DRACULA BOOK 2** was never published it would have to be assumed that **BOOK 1** didn't sell as well as expected and it was not worthwhile to publish the second book.

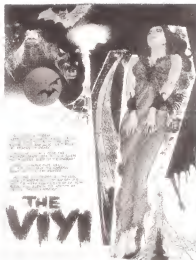
While warehouse loads of the book aren't around, a quick Internet search should usually turn up a copy for around \$30 or so.

While **DRACULA** really doesn't lurk within this book it does take you back to the early 1970s and is an interesting illustrated book of horror and fantasy!



Back cover of the Warren **DRACULA** book.

Your stories of vintage
SCARY MONSTER MAIL ORDER are of course welcome. **SEND** them in today!



This is a page from **THE VIYI** story that appeared in the 8-page preview for the **DRACULA** book.



This is the almost same page from **THE VIYI** story that actually appeared in the **DRACULA** book.

Scare-reviews

by David Elijah Nahmod

Oscar Gold: BLACK SWAN (2010, Fox DVD)

When I first went to see this riveting, mesmerizing film, I never thought it would end up in this column. But **BLACK SWAN**, which garnered star Natalie Portman a well deserved Oscar, was also voted this year's best horror films in the Rondo Awards.

Portman is stunning as Nina, an up and coming ballet dancer in New York who suffers from schizophrenia. The film is a jigsaw puzzle,

with certain scenes taking place in Nina's reality, other sequences in the dark recesses of her mind. As her director/choreographer pushes her beyond the breaking point, Nina slips into a deep madness from which there is no return.

Her chilling fantasies are fully illustrated on screen. She sees herself having a lesbian liaison with a colleague she eventually murders: or does she?

Some may argue that **BLACK SWAN** isn't a horror film per se. By those standards, neither is Hitchcock's **PSYCHO** or **VERTIGO**. Yet like those two masterpieces by Sir Alfred, **BLACK SWAN** let's us peer inside an

unhinged mind with results that are as terrifying as any monster movie.

Portman, who did a lot of her own dancing, gives the performance of a lifetime and deserved her Oscar. Kudos also go to Barbara Hershey as her ex-dancer Mom, who may be contributing to her daughter's state of mind by also pushing her too far. Those who rightfully complain that we have too many sequels and remakes and no original stories might want to check out the superbly eerie, disturbing and unforgettable **BLACK SWAN**.

SKYLINE (2010, Universal)

SKYLINE stands as living proof that there's no need to spend \$100 million just to make a movie: this grandly crafted special effects extravaganza cost a measly \$10 million, which quickly put it in the black.

Eric Balfour and Frankie Faison head a cast of less than 10 people. They're sun drenched Hollywood, living the good life in a high rise condo penthouse.

One night, with no warning at all, the aliens come. In a frightening sequence, our heroes watch thousands of people being sucked into a spaceship as though it were a vacuum cleaner!

SKYLINE is a fast paced thriller that focuses on a small band of people struggling to survive a nightmare that leaves them blindsided. It's certainly not a classic, but it's a fun thrill ride that offers a lot of good scares.

The CGI special effects are quite good. But the real high point is the filmmaker's decision to focus on the

emotions of a small group of characters: one by one, these close friends watch each other die horrible deaths. They come to realize the hopelessness of their situation, but they never stop fighting. This gives the film a heart and a soul that few films like these have.

If you like roller coasters, you'll enjoy **SKYLINE**.

HEREAFTER (2010, Warner Brothers)

Film legend Clint Eastwood directed this thoughtful musing on life after death as he approached his 80th birthday. Was the star/autour contemplating his own mortality?

Super star Matt Damon plays George, a psychic who views his gift as a curse, and is running away from it. Meanwhile, French journalist Marie (Cécile De France) who was revived after drowning in a tsunami, is having visions of her own. And in London, 10 year old Marcus (Frankie and George Mc Laren) is trying to reach his recently killed identical twin.

Eastwood's film follows all three stories separately, as each of the three deals with their own personal experiences with the other side.

HEREAFTER is slow and reflective. Except for the opening tsunami sequence, there's a minimal amount of special effects. Instead, the director focuses his camera on the emotions of his characters. Though not an "exciting" film, it makes for good, emotional drama.

There are a few brief glimpses of those who "crossed over." These shots are eerie, though are not unlike similar sequences from other films. They firmly establish that our leads have indeed been touched by the world to come.

Damon is quite good as a lonely man who feels overwhelmed by his "gift" and yearns for a normal life, but the young Mc Laren brothers

steal the show. They're first seen together, alive and happy. But when Marcus finds himself alone, it's heartbreaking. Scenes where he says goodnight to his dead brother's urn, which he keeps at his bedside, will no doubt move many to tears.

MY SOUL TO TAKE (2010, Universal)

Autour Wes Craven (**NIGHTMARE ON ELM STREET**) loses his way with this poorly executed chiller. It begins well enough, as a schizophrenic dad seemingly murders his entire family. That same

night, there are seven births in town, 16 years later, those same seven teens celebrate their birthdays by choosing one of their number to stand against the spirit of the Riverian Killer. When Bug (Mia Thieriot) is chosen, the killings begin.

As with most teen horror flicks, the body count is much higher than it needs to be. So many young lives are lost as the story unfolds, it leaves the film with a bitter aftertaste. Is Bug the killer? Is he the original Riverian killer reincarnated?

About an hour into the proceedings, many viewers may realize that they don't care. Because



at one point, the story's action steps moving forward. Instead of thrills and chills we came to see, we get to spend nearly 30 minutes of conflict with Bug and his classmates, watching them giggle, flirt, and whisper about each other. By the time the story resumes, it's too late. The momentum that had begun from an admittedly scary opening, is lost.

Theriot is a fine actor, as is John Magaro, who plays his best friend Alex. Alex has a highly abusive home life, which could easily push him over the edge. Is he the killer? Or is Bug? Who cares? These two rising stars deserve better material.

Sorry, Wes.

INFERNO (1980, Blue Underground)

Italian homosexual Dario Argento offered this early 80s scare fest as a follow-up to his "monster" hit **SUSPIRIA**. Like the earlier film, **INFERNO** features some of the most atmospheric lighting in horror film history. **INFERNO** bathes the screen in glorious color: reds, blues, yellows, giving it a nightmarish storybook quality. It's visually stunning, and more than makes up the film's questionable English dubbing.



The story follows Mark (Dallas Leitch Mc Clockey) from Rome to New York. He's coming home at the urging of his sister, Rose (Irene Miracle) who's just read an ancient book titled **THE THREE MOTHERS**. The three are sisters, witches, and Rose believes she's living in one of their homes.

The cast is adequate. The leads are pleasant enough but certainly not great actors. A scene stealing Alida Valli, who was also in **SUSPIRIA**, an old school actress who knew how to

"chew the scenery," makes the strongest impression.

But it's the film's stunning visuals that make **INFERNO** worth watching—Argento certainly knows how to set a stage and create moods of ever encroaching dread. He also knows how to make his audiences scream in their seats: a brief underwater sequence, in which Miracle encounters a decomposing corpse, is unforgettable scary!

Boo!

SCARY Reading: THE VAMPIRE'S TOMB MYSTERY

by Dwight Christopher Kemper, 303 pages, softcover, illustrated (Held Publishing)

Mystery specialist Kemper is building quite a canon of fictional thrillers featuring real life horror icons. In this, his third such offering, a thinly disguised Bela Lugosi (renamed Armand Tesla, Bela's character from 1943's **RETURN OF THE VAMPIRE**) has just died. Just as Ed Wood is about to shoot his infamous **PLAN 9 FROM OUTER SPACE**. As the "weirdest director of all time" struggles to complete his masterpiece, a bizarre mystery unfolds.



This fun, easy to read novel takes actual events from real people's lives and combines them with fictional occurrences that remain within the bounds of the public personas these celebrities were known for. Pictures are included with the authors prose. Drawn by Kemper himself, these sketches illustrate the action as it unfolds.

Sometimes the proceedings get rather naughty: such as an amusing sexual liaison between Wood and aging goddess Mae West. Which never happened of course, but don't we wish it did? Kemper's storytelling can also be hilarious. His description of the constant state of "arousal" Wood lives in due to his penchant

for ladies undergarments becomes even more humorous as readers realize that this was probably true!

There are poignant moments too. Flashbacks to Tesla's (Lugosi) final, embittered days as he bemoaned a lost career and a loveless marriage are genuinely sad. Because we all know too well how true to life this is.

There are passages that only a true Monster Kid would understand. The novel's supporting players include best pals Forry Ackerman and Ray Bradbury. They're presented exactly as we know them to be: two grown up kids, lost in a candy factory of monsters and aliens. Both of whom happen to earn a good living pursuing their childhood passions. It should happen to us all, sigh....

Ever wish you could have hung around these luminaries in the sun drenched yet very dark Hollywood of the 1950s?

Dwight Kemper will take you there in **THE VAMPIRE'S TOMB MYSTERY**.

BORIS KARLOFF: MORE THAN A MONSTER

The Authorised Biography by Stephen Jacobs, 568 pages, hardcover, photo illustrated (Tomahawk Press)

No fiction here. Authorized by Sara Karloff herself, who provides a short, sweet introduction, Jacobs' monumental tome attempts to tell the entire story of William Henry Pratt's 82 years on a day by day basis. He's done his homework, "digging up" many new bits of information not only about Boris, but about various members of his family.

It's most impressive to read parts of a letter written by one of his ex-wives to his brother in 1948. How in the world did Jacobs uncover such a treasure?

Off-screen, Karloff was always a true British gentleman, albeit one who remained immensely guarded about his private life. He often misrepresented his own pre-ardor past, feeling that his life was his own. Jacobs goes far beneath the surface, first



presenting the public history as Karloff wanted it to be known, then producing the documents that tell us what really happened.

Some may view this as a massive invasion of privacy, but not so. There are no scandals, no skeletons in the closet. Just the life story of a man we all love.

It's a known fact that Karloff spent a number of years bartending across Canada, appearing in numerous nickel & dime theatre companies. The author traces almost every step the actor took during that period, finding reviews, program bills, and even a marriage certificate from 100 years ago!

We learn about the sad family dynamics that plagued the Pratt household during Karloff's boyhood: an abusive dad and browbeaten Mom who died of illnesses that may have been emotionally inflicted. Was it his troubled youth that enabled him to inject so much pathos into his movie Monster? Was the Frankenstein Monster a case of a lonely, unloved child portraying a lonely unloved child?

Parts of the book are easy to skim through: we all know the backstory of Frankenstein's 1931 filming and immediate aftermath. Not much new to report on that front. It's everything that happened before Frankenstein and in the years that followed that make for such a fascinating read.

Jacobs keeps it classy: the book is written in an elegant, respectful manner that *Dear Boris* no doubt would approve of. And Jacobs is always careful to acknowledge prior Karloff biographers as Cynthia Lindsey and Peter Underwood when he utilizes information that came from their resources.

Not the first, and probably not the last biography of Boris Karloff that the world will see. But it's highly unlikely that any of the others will be as complete, or as satisfying as **BORIS KARLOFF: MORE THAN A MONSTER**.



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

\$8.00! I will tell you why. On the back cover, in an ad for the Horrorfous Convention, they said "ALL HAIL THE KING OF HORROR HOSTS! ZACHERLEY!" then in their "so called" list of "THE 100 GREATEST NAMES IN HORROR IN THE LAST 100 YEARS" they omitted John Zacherle?? If they do not realize that Zach is one of the founding father's of "Monster Kids" everywhere, then they do not belong publishing a monster magazine!

Keep up the ghost work!

FREDDIE POE aka Dr. Volin MD

(Doctor of Monsters since 1960)

P.S. If you are into collecting horror movie posters like I am, be sure to check out **MOVIE COLLECTORS WORLD** and my monthly column "HOW TO COLLECT A MONSTER" (H2CAM).

Dennis "SCARY" Druktenis, Dylan, "Sam Scare," "Scary-asurus" and "FANG"mily and Fiends,

Here's your copy (my 6th copy) of the "New 2011 Edition, Director's cut of **THE GIANT HORNY TOAD MONSTER!**

Enjoy with pizza, popcorn and sodee pop, etc.!

Your fiend,

ROCK MONSTA! DAVID ROCK NELSON

(The Rock's latest epic monster movie is here and I can't wait to watch "Over 200 Feet of 'SCALY' HORROR!") And also check out the envelope that the DVD arrived in right below just in time for the **VAMPIRE MONSTER BASH!** —D.D.)



Email David **ROCK** Nelson at:

RockyNelson2@yahoo.com

Or write to him at the above address to find out

how you can own your very own copy of **THE GIANT HORNY TOAD MONSTER**.

Thanks to
Bob's News
at 1515 S.
Andrews
Avenue in
Fort
Lauderdale,

Florida for carrying the *Only Real Monster Magazine!*



SCARY MONSTERS on the Stands!



Hi Dennis!
I rode the city bus to Bob's News in Fort Lauderdale, Florida (see above) on the top) on my day off and had a nice adventure going there and coming back. I bragged about your magazine to them and I told them how proud I am to be part of it. Here's a photo of not only **SCARY MONSTERS** #78 but your 2011 Yearbook can also be seen.

Charlie Baxter (M.T. Graves) and I visited this bookstore and newsstand often when he visited Fort Lauderdale. You can buy every newspaper in the world you can think of here. They arrive the same day, too. This place is remarkable for same day delivery and ability to purchase up-to-date news throughout the world. Their selection of magazines beats any bookstore in town. You just drive in and drive out easily—this has been a long-standing, stable company in the community and a great asset. G.G. (The Cartoonist) Faircloth

Dear Dennis,

I thoroughly enjoyed issue 77. Living here in the Detroit area, it was great to see our own Wolfman Mac sharing cover space with Burnbas Collins. The article on **CHILLER DRIVE-IN** and interview with Mac were both excellent. Mac has been tireless in carrying on the tradition of past Detroit horror hosts such as Sir Graves Ghastly, The Ghoul and Morgus. We are very fortunate to have Mac here in the Motor City and now that his show is on the Retro TV Network the rest of the country can enjoy him as well.

In addition to his television hosting duties, Mac also does a monthly live show at the Main Art Theatre in Royal Oak, MI called "Attack of the Killer B's" where Mac and members of the cast screen many of the movies seen on **CHILLER DRIVE-IN**. I brought my copy of issue 77 and showed it to Mac. He loved it and gave a great **SCARY MONSTERS** shout out for all in attendance. Unfortunately, as you can see from the enclosed photo, there was no full moon that night so Wolfman was in his daytime guise of Mac Kelly.

Thanks for another great issue of **SCARY MONSTERS**. Can't wait to pick up more back issues at **MONSTER BASH**.

Scarily Yours,

TIM COLLINS Garden City, MI

WANTED! More Scary Readers like:



Mac Kelly and Tim Collins!



As you probably know already **THE VAMPIRE BAT** flew in for last issue's **SCARY SECRET PHOTO**. The following **Scary Readers** flew to bat and correctly identified the lobby card photo...Freddie Poe aka Dr.

Vollin MD; Tom Fowler; Timothy Walters of Muskegon, OK; Steve Brown of Allen Park, MI; Michael Dodd of Cleveland, TN; Jon Fry of Circleville, OH; John Jenkins Jr. of Hammond, IN; Pamela Caron of Portland, OR; Michael Aguilar of Coolidge, AZ; Robert Martin of Brooklyn, NY; Jonathan Jordan of Bessemer City, NC; Russell Krick of Convoys, OH; Doug Ferrini of Downers Grove, IL; Bob Stitzer of Richmond, IN; Mark Hadzega of Middlebury, CT; Stacy Baugher of Clinton, MS; Gary Duncan of Aberdeen, MD; Jerry Boyd and Ken Archer of Bangor, ME.



WANTED! More Scary Readers like:



Brother D. aka Derek M. Koch (left), and Need-a-Nickname Scott, aka Scott Morris from the Mail Order Zombie podcast.

SCARY MONSTERS on the Stands!



Featured Title

Jim Clatterbaugh, Editor/Publisher of **MONSTERS FROM THE VAULT** found our 2011 **SCARY MONSTERS YEARBOOK**, **MONSTER MEMORIES #19** at Barnes & Noble in White Marsh, MD. Thanks to Jim and Barnes & Noble!

← SCARY SECRET PHOTO???

Who is that hanging out on your left and what movie did he appear in? Send your answers to: Sam Scare c/o DENNIS DRUKTENIS PUBLISHING 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

SEVENTY-NINTH NECK-BITING BASH ISSUE! 093 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

SCARE-NEWS

SCARE-NEWS 79

A SPECIAL ANNOUNCEMENT (GET TRIPLE YOU MONEY BACK ON THIS ISSUE!!) AND MORE...

by Dr. Johnny Scareshock

This column is brought to you in Spectre-Vision, a special process that will allow you to see GHOSTS in this column!!*

I am making magazine history here and you are about to share in it. I had to consult with my editor and publisher (don't be fooled it's one guy but two distinct personalities from drinking that Jekyll-Hyde Elixir) to get permission to do this. We then turned it over to some lawyers who we then fed to the alligators after hearing their decision and so the responsibility is all mine. If you have a problem, please address it to me and not my editor.

Here is the announcement:

Because I am using *Spectre-Vision* in this column, I will show you GHOSTS. If you have normal vision whether with glasses or without and you do not see GHOSTS in this column, I will happily refund you triple what you paid for this issue! You have my word. I am so confident that *Spectre-Vision* will show you GHOSTS that I will pay you if it does not work.

This process of mine is the only way you will see GHOSTS so forget about all those ghost hunting hunting TV shows that never result in showing us anything worthwhile.

DON'T BUY MY BOOK...UNLESS

Many of you know that I am having problems with my publisher. He keeps coming up with excuses as to why I have not seen any royalties so I am going to ask you to stop buying my book. Do not buy it on Amazon or through Barnes & Noble. Buy it from this magazine, Oldies.com or me. The books I currently have available are **THE FRIGHTFUL DR. SHOCK, VAMPIRA UNAUTHORIZED, and VOICES OF THE FANTASTIC**. I will eventually be switching publishers so this problem will not be lasting much longer.

In the meantime be on the look out for these great gems.

Long time friend Taylor White has told me of his plans and they are awesome. Taylor recently reopened his **CREATURE FEATURES** monster store. You can reach him at www.creaturefeatures.com.

Taylor told me that he is going into the publishing business. Look for books published by Creature Features Press. They will be specifically for Monster Kids by Monster Kids.

Taylor is planning one book on Rick Baker. The book will be part biography and part informational for fans of making monsters.

Frank Dietz has conceived of a book to celebrate Vincent Price's 100th birthday. The book will contain all of Frank's drawings of Vincent Price plus some new surprises. It will include commentary by actors and directors who worked with the actor and friends who knew Vincent. This book should be getting the fast track from Taylor because 2011 is Vincent's 100th birthday.

Two other books on the drawing board will come from Taylor and **CREATURE FROM THE BLACK LAGOON** expert Johnny Gilbert. The announcement was made at **MONSTERPALOOZA** so I am not spilling the beans here.

Last year I conceived of doing a **CREATURE FROM THE BLACK LAGOON** book and contacted Johnny about the plan. He is the Creature expert and I wanted him to share my project. Johnny was

oddly silent. I was not aware that he had made plans of his own. My plan must have floored him. Once I heard his plans I shelved mine.

Recently Johnny and Taylor obtained very rare Creature artwork and photographs from the estate of the late maker up master Bud Westmore. Thanks to producer Kevin Burns the two were able to assemble a nice little collection.

This collection will be part of one of the books. It will be the source of many surprises and I have been given permission to tell you about a minor one. It has long been theorized by Creature experts that the original Creature was to have antennae just like eels. No one knows where this information originated but now Taylor and John have the proof in some conceptual drawings.

Of the two books being planned one is about the making of the three **CREATURE** movies. It will be loaded with photographs. The other book will be based on Creature collectibles and will feature a nice color section.

And speaking of the Creature, I would be remiss if I did not mention Greg Ketter of DreamHaven books. Greg obtained the rights to an English book about the **CREATURE FROM THE BLACK LAGOON**. He will be releasing it here in the United States very soon. Greg told me of the trials and tribulations he faced in acquiring this property. Universal Studios was involved though they only claimed rights to a handful of pictures.

Greg's book will be a beautiful piece for any monster collection. He will have a normal version and a deluxe version for sale featuring signatures by Ricca Browning and Julie Adams. You can find Greg at www.dreamhavenlivejournal.com.

And I need to plug the coolest monster magazine to come out since **SCARY MONSTERS** #1 hit the stand. Be on the lookout for **MAD MONSTER** magazine. It is published by my friend Eben McGarr. Eben and his late brother John produced **HOUSE OF THE WOLFMAN**. John was killed last year by a drunk driver while attending the **HORROR HOUND Convention**. After debating for almost a year whether he wanted to stay in the monster business that he and his brother held so dear, Eben decided to stay knowing that is what John would have wanted.

Eben came up with the answer to the question: How do we get our kids involved with monsters?

MAD MONSTER is an all ages magazine. It contains puzzles, paper doll cut outs, a build it yourself haunted house, articles for adults, and more. It costs \$6.66. The magazine is themed to the Zodiac and is distributed the 20th of each month—the time when the signs usually change. The borders of the page show illustrations of movie monsters themed to the ruling planet of that issue's Zodiac sign.

Eben told me the idea for the magazine came when he saw a major misspelling on the cover of a popular monster magazine.

"How the heck can you misspell 'coboloss' on the cover of your magazine and not have anyone discover it before it went to the printer? That was just laziness. I knew right away the publisher didn't care about the fans but only wanted to make money. I knew I could offer readers something better."

Eben has a full year of the magazine planned out. If you subscribe to twelve issues you will receive a special 13th issue containing more adult oriented material. That 13th issue will be available to subscribers only.



SOME GOODIES TO BE ON THE LOOKOUT FOR

Ron Adams generally covers the DVD releases but I have a few plugs I want to make.

HATE'S HAUNTED SLAY RIDE is out and ready available from www.warrendisbrow.com. This slasher film by Warren Disbrow is a fast paced fun sequel to **HAUNTED HAY RIDE**. It is a lot of fun if you like to see the blood flow. This movie does not take itself seriously and that is what makes it worth watching. John Fasnado's long awaited **ZOMBIE NIGHTMARE** has finally been released through www.scorpionreleasing.com. The movie stars a friend of the magazine, artist Frank Dietz, and Adam West's policemen investigating zombie problems. The movie was made in the mid-1980s along with **BLACK ROSES** and a few other Fasnado cult classics and it still holds up after all these years.

Buddy Barnett is known to many as a seller of movie stills. He and his wife Kathie Dubha-Barnett are also filmmakers. Their last film **LOW BUDGET TIME MACHINE** was picked up by www.oidies.com and changed to **SPACEBABES MEET THE MONSTERS** where it has had phenomenal success. Oidies picked up their latest work **CULT MOVIES TV** which features eight classic episodes of **CULT TV** (which was based on Buddy's **CULT MOVIES** magazine), a series Buddy had done some years ago. The DVD features Forry Ackerman, Verne Langton, Yvette Vickers and more monster celebrities. There are no **GHOSTS!** But you can purchase this DVD from this **SCARY** magazine!

The final DVD I want to plug is called **THE UNITED MONSTER TALENT AGENCY** by Monster Agency Productions. This DVD is a creation of make-up wizard Greg Nicotini. The feature is only 8 minutes long but there are a lot of extras including a bonus lobby card set. This DVD is the hardest of the lot to find so either hit a monster show or the Internet to make sure you add this gem to your collection.

A Daniel Roebuck bobble head? This past April, while I was a guest at Dan Roebuck's house, we went to see the good people at Entertainment Earth. They had completed the Daniel Roebuck Dr. Arz bobble head. It was awesome. I ordered one right away.

When Dan saw the **LOST** bobble head set Entertainment Earth was making and noticed that they made a guy holding a cat, Dan wondered how he could get himself made into a bobble head (insert your comments here). Dan contacted the company and they referred him to someone else who was more than delighted that Dan wanted to be part of the series and so the magic began. Dan does not see a penny from being a bobble head. He's just happy someone wanted to make a toy of him. Isn't that what wives are for?

As mentioned above Taylor White brought back the **CREATURE FEATURES** monster show. Taylor also runs the **CREATURE FEATURES** art show held every October. The last time I attended, in 2007, it was at the Rick Baker Studios. This year's show will be at the museum where **PHANTASM** was filmed. Among the original works of art that will be on display and for sale there will probably be some **GHOSTS**. Taylor has opened up the floor to include more works of art by Monster Kids. Mask maker Aaron Lewis said he may be including some work and Creature Kid Adam Dougherty may also add something.

Now you need to know about the Creature Kid. I met this guy two years ago and was amazed. He was just a teenager and already he had mastered sculpting. Please don't just take my word for it.

Adam sculpted the **ELVIRA** model kit that Moebius is putting out. And contrary to popular belief the Moebius **DRACULA** kit is not a Jeff Yagher kit but an Adam Dougherty kit as well. You see Jeff got involved after Bela Jr. was having problems with how Adam sculpted Dracula's head. I've seen Adam's version and Jeff's version. They are equally good. Perhaps Bela Jr. wanted a more recognizable name working on his father's likeness? I asked Adam to make a resin head variant for me so I could switch heads occasionally on my kit.

Do you remember the action figure of the **CREATURE FROM THE BLACK LAGOON** leaning over Julie Adams from last year? This summer you'll see **DRACULA** and the **FRANKENSTEIN** monster released to accompany the set that started out with an

awesome MARIO MUMMY.

Rob Zombie fans can get a Rob Zombie voodoo doll of their very own scarry around and stack pins in. Check out **HOT TOPIC** and **WENCHER'S** for this cool item.

THE SCARESHOCK MONSTER CHANNEL

Last issue I mentioned how we could each have our own monster channel with all of the TV shows, movies, and such available on DVD or for download. Some of you didn't understand what I meant and a few of you didn't believe it could be done.

Well, Let me give you an example. **GHOSTS**.

This past winter was a cold one here in central Pennsylvania so I decided to blow off a weekend just by sitting in front of the TV. I decided to watch monsters my way. I started Friday night with an episode each of **THE MUNSTERS** and **THE ADDAMS FAMILY** because when I was a kid that's when those shows were on. Next I watched an episode of **THE WILD, WILD WEST** followed by **PLANET OF THE APES**, and **KOLCHAK: THE NIGHT STALKER**.

Saturday morning started with an episode of **JONNY QUEST**, followed by an hour long **SCOOBY DOO** movie, and then came **THE GROOVIE GOOLIES** and **THE GHOST BUSTERS** (the Larry Storch live action series) and I had to add an episode of **THE WACKY RACES**.

I have to tell you that Quisp is the best breakfast cereal to eat when watching monster cartoons.

When I was a kid a local station would air a **BOWERY BOYS/ EAST SIDE KIDS** comedy movie before the monster movies began. That's why I like TCM because they rerun those movies on Saturday mornings. I passed on the **BOWERY BOYS** this time.

I went right into watching **HORROR HOTEL** and **HOUSE ON HAUNTED HILL** because they were two of the first monster movies I ever watched when I fell in with Dr. Shock and his show. I followed them up with two sci-fi classics: **THEM!** and **THE THING FROM ANOTHER WORLD**.

Sundays were always reserved for westerns and war movies and once in a while a sports program. I don't remember watching monster movies on Sundays except for on: **HORROR EXPRESS**. It seems the only time I ever saw this movie was on Sundays so I did watch it on Sunday and spent the rest of the day with Roy Rogers.

So it can be done. Plan ahead and make your own version of the TV guide. **GHOSTS**.

CLASSIC MONSTER NEWS

As many of you have found out, this column has been the only place to find concise, accurate news about your favorite classic monsters and the people who portrayed them in films.

I am about to tell you more and I owe Stuoge Moc Howard for the information. No, Moc's ghost did not appear to me. **GHOSTS**. His autobiography did.

In Moc's book he takes the time to explain some issues he felt strongly about. Those explanations helped me to understand why Vincent Price, Buns Karloff, and other horror stars seemed to be everywhere on television and in the movies during the 1960s and 1970s.

It all comes down to residuals. You see residuals are a bonus payment to actors for their work. Often they come in quarterly payments, sometimes more often. They are paid to an actor whenever a movie or TV show is aired somewhere around the world featuring the actor. Mike Gilks fondly talks about how Zachery frequently gets checks for a few cents every time the episode of **SATURDAY NIGHT LIVE** that he appeared in is rerun somewhere.

Over time those residuals get smaller but they do continue and help actors no longer working in their old age and trying to exist on social security. In other words, actors depend upon them.

When movies began being released to television the studios realized that they had to make more residual payments to actors than when the movies were only occasionally rerun in a theater somewhere. In the early 1960s Ronald Regan was president of the Screen Actors Guild

and he cut a deal with the studios that they did not have to pay residuals on anything made before 1960. This was an unprecedented move that hurt a lot of older celebrities as well as many retired ones.

Bob Burns told me the story of how he and his wife befriended the comedian Stan Laurel and his wife in their old age. They were almost penniless living on meager social security income which was not much because Stan's highest earning years were before social security was created. Stan had sold the rights to Laurel and Hardy believing they were worthless and needing the small sum to pay necessary bills. It was very sad.

And so Moe Howard had to go back to work. He and Larry Fine started **THE THREE STOOGES** again just so they could have something for their old age.

Yes, we heard the stories of how Boris loved to act but there was more to acting than just wanting to work. It was the need to work that kept him going.

Actors today are better prepared with retirement accounts and better worded contracts but now they are suffering from technology. They still get residual payments but with On Demand features and instant downloads, there is no accurate way to determine how many times a particular movie was viewed so they do not receive a residual check for such viewings. That's why I try to buy a DVD of the movie rather than download it. By purchasing the DVD the actors are at least getting something.

BIG NEWS FROM THE WITCH'S DUNGEON

Cortlandt Hull is not one to stand still. He has big plans to complete his Hollywood Museum.

Currently Cortlandt and Bill Diamond are working on the second Aurora monster DVD. Zacherley may not be available for this one but Cortlandt has other surprises in store for us.

He introduced a new display at **MONSTERPALOOZA**, that of Karloff as Professor Lampini in front of the skeletal remains of Count Dracula. The Lampini Karloff face was sculpted by friend of the magazine Ray Santoleri (more on Ray next issue).

Bill and Cortlandt are also working hard on making a physical location for the museum a reality. Bill designed the building that looks very much like a creepy mansion. Cortlandt is able to build it as an addition to his already existing monster museum. To help finance the project Cortlandt is selling bricks for \$250.00. For that small amount you can have your name placed on a brick and have it become part of the walkway to the museum. You can bet that Johnny Scareschek will have such a brick.

Cortlandt is also planning a charity dinner/auction with a surprise celebrity guest or two.

I've known Cortlandt for a number of years, and I have to confess that I have never seen him talk about something with such energy and excitement before. He was on fire. I am also told that **GHOSTS** may haunt the halls of the museum.

ODDS AND SODS

Kudos to Kevin Clement and the gang at **CHILLER THEATRE!** They did something nice for the Cool Ghoul by getting Zacherley a bench with his name on it. You see Zach lives only a few blocks from Central Park. He likes to go the park when the weather is warm. Now he has his own personal bench permanently available. That is a real nice gift.

Next issue I will be bringing you an inside look at **MONSTERPALOOZA**. Host Eliot Brodsky went overboard to make this year's show (the third one) something spectacular. I love monster shows and this one is the king of them all.

I also hope to have an interesting conversation with director John Fusco. John has had an interesting career as a director, writer and an



artist (check out his awesome covers on **G-FAN** magazine), and rarely does he have time to do an interview. Well, he made time for me so please come back next issue.

Enjoy **MONSTER BASH**. I plan to be there for at least one day. And **BLOBFEST** will be around the corner. Start looking for your Halloween goodies. They begin appearing on some shelves as early as August.

And we're still counting down to **Issue #100**. Blame has it that we'll be throwing a big party at Dracula's estate with real **GHOSTS** and monsters so keep coming back!

Spectre-Vision is copyrighted and trademarked by John Scareschek and meant for entertainment purposes only. People using Spectre-Vision to actually contact the dead do so on their own and hold the writer and this magazine blameless for any supernatural intrusions that may experience. And the owner will sue your butt for using it without permission.

**Refund will be in the form of Transylvania zlotis good for use only on the Transylvanian turnpike expected to be completed in 2058.

SCARY DVD HEADLINE GRUES

The latest DVD releases from major studios and smaller independent studios

by Roa Adams

A surge of some new titles on DVD (and Blu Ray) are bursting out of the coffin this time around.

Word from distributors is that Blu Ray is a tough sell after people have just gotten over converting their VHS to DVD. A new technique being implemented by companies is packaging new releases in double packs (duplicate DVD and Blu Ray discs). This way they can get Blu Ray discs into the hands of DVD collectors in hopes of eventually converting the DVD crowd. The Blu Ray disc do look great, but great enough to totally sell the serious collector that has invested in hundreds of DVDs? It's subjective and up to everyone's personal checks and balances.

Most classic horror and sci-fi collectors are just that by definition, collectors. While downloads are the next step, it's going to be a much harder sell to collectors to totally convert in that direction. A VHS movement is also afoot amongst serious collectors. Box art or a retro unplugged feel is driving that. I have a customer at CREEPY CLASSICS that makes appointments to come over and inspect VHS shrink wrap, to make sure its original shrink and that the VHS boxes are in perfect condition.

We collectors are quite the niche. Small niche, but a heartfelt and loyal one, if eccentric.

On DVD/Blu Ray packs now—THE TERROR (1963) and DEMENTIA 13. Both look stunning, in particular THE TERROR, which is known for varying degrees of quality in the DVD world from okay to just plain bad with faded color, choppy edits, and soft picture. This HD Cinema version is the best print (from 35mm film transfer) that I've ever seen. Both on the Blu Ray and the DVD disc it looks terrific, indeed.

Horror host John Stanley has put together a retrospective documentary with current wrap-arounds of his best interviews and mini-movies on a two disc set called JOHN STANLEY MEETS JACK THE RIPPER. A real treat for Horror Host fans and especially for those growing up on the west coast that grew up with Bob Wilkins, then John Stanley hosting "Creature Features."

The Mide-To-Order, small print run presses keep rolling at Warner Brothers and MGM. The latest gaggle includes the long awaited THE BLACK SLEEP which sports the trailer, the original "BLACK SLEEP" titles instead of the re-release "DR. CADMAN'S SECRET" title, and a crystal clear transfer. Nothing like this all-out horror fest from 1956 with Bela's last screen appearance. This was filmed after his scenes for PLAN 9 FROM OUTER SPACE were shot. So sad about actress Yvette Vikings. She was found dead after almost a year. She is the blonde bombshell that we saw in ATTACK OF THE 50 FOOT WOMAN as the "Other Woman" and in ATTACK OF THE GIANT LEECHES. She was from a family of entertainers and passed away in her Beverly Hills home. We hosted her at the MONSTER BASH CONFERENCE a few years back and she was a treat and on the "to invite back" list as she was so joyful to work with and to each and every fan she met. She'll be missed greatly, by many. You can find interviews with her on the MONSTER BASH 2006 Highlights DVD and the newly released CULT MOVIES TV DVD from Alpha.

On final spotlight on FRACTURED FLICKERS. Name vaguely familiar from distant childhood memories? This TV show aired in



syndication back in the 1960s on independent stations everywhere. It features Hans Conrard (comic actor) as the host. It's almost a live version of MAD MAGAZINE sending up classic silent films. Frequently used on the show was clips of Lon Chaney, Elmo Lincoln (the silent screen's Tarzan in a running gag), Stan Laurel, and Lionel Barrymore as DR. JEKYLL AND MR. HYDE. They would edit pieces of silent films and add the familiar voice over talents of Conrard, June Foray and Paul Frees. Many of us Monster Boom Generation kids from the 1960s and 1970s will remember the show. VCI has collected the entire run on a multi-DVD set to cherish!

Well, let's get to it...here are the latest DVD releases to look for at your local retail stores, mail order outfits and online locations:

ALIENS FROM OUTER SPACE CRASH THE BASH (2010) Cleavage Productions reveal what really happened when aliens from outer space took over the MONSTER BASH CONVENTION in 2010! A crazy, flap-packed whirl through the convention through the eyes of a renegade group of fans! See Bert L. Gordon, Susan Gordon, Billy Gray, Charles Herbert, Ann Robinson and the actual THING FROM ANOTHER WORLD, underground Martians and "Uncle Ira" save the planet as he fights against Aliens From Outer Space!

Note: This is different from the MONSTER BASH 2010 documentary. Different scenes from the BASH in 2010, different interviews and a different perspective. Plus a tour of the underground Martian caves in the bowels of the earth below the earth's surface. A satirical, fun romp that even features Three Stooge impersonators, (Creepy Classics) BETWEEN TWO WORLDS (1944) Stars John Garfield, Paul

Henred, Sydney Greenstreet and Eleanor Parker. Confused passengers on a steamer ship heading through thick wonder boy they got on board. The mystery seems to be more profound and cosmic than you could imagine. A wonderful film about being human, life, and the beyond. Filmed earlier, in 1930, as **OUTWARD BOUND**. Stellar cast. (Warner Archives)

THE BLACK SLEEP (1956) Also known as **DR. CADMAN'S SECRET**. A star-studded monster fest! Basil Rathbone is Dr. Cadman doing nasty brain experiments. Bela Lugosi is a mute butler in his last film (**PLAN 9**'s scenes were filmed before this). Akim Tamiroff is a villainous gypsy. John Carroline goes over the top as a raving loon. And—where else will you see Tor Johnson and Lon Chaney Jr. locked in mortal combat!!! (MGM)

CAPTURED IN CHINA (1935) Stars Marion Stirling, Charles Delany, and Philo McCullough. A young couple from two different Chinese clans fall in love. The two fighting clans call a truce...but after a peace offering is stolen an all-out Tong war begins in the dark alleys of Chinatown! (Alpha)

CULT MOVIES TV Michael Copner and Buddy Barnett host this west coast TV show which featured lengthy interviews and clips from classic cult movies. Eight 30 minute shows include: **Forrest J Ackerman**, **Verne Langdon**, **Jack Hill** (working with Karloff and Chaney), **Yvette Vickers** and more... (Alpha)

DEMENTIA 13—Blu Ray and DVD. Patrick McGee in a truly first-class low-budget chiller. Suspenseful and shocking with some eerie underwater shots from a small pond and what lies at the bottom. Creepy and unsettling. Remastered great print! Two discs, Blu Ray and DVD both included. (HD Cinema)

DIARY OF A MADMAN (1962) Vincent Price as a sculptor driven to the edge by a fantastic demon being called the florid. He kills his victims and sculpts over them. (MGM)

DR. SATAN AND THE BLACK ARTS (1968, in Spanish) A mysterious doctor, complete with Dracula cape has a bond with the Devil. It enables him to have strange powers. Creepy atmosphere in this Mexican chiller. A little bit like Marvel's Dr. Strange comic book character. In Spanish, no subtitles. (MexiCine)

FRACTURED FLICKERS (1963, Complete Series) Produced in 1963 for TV syndication via Desilu, **FRACTURED FLICKERS** was an irreverent tribute to silent pictures and the special creation of Jay Ward and Bill Scott, the comic genius behind **ROCKY AND BULLWINKLE** and many other TV cartoon characters. Using silent film clips featuring great old stars like Douglas Fairbanks, Stan Laurel, Houdini, Harry Langdon, Lon Chaney and Ben Turpin, and mixing in old newsreel footage with some zany plot lines, each episode became an entertaining conglomeration of comedy and mayhem. 26 episodes—the complete series! (VCI)

GAMERA VS. ZIGRA/GAMERA: SUPER MONSTER—Double feature. **GAMERA VS. ZIGRA** (1971) Aliens come to earth bent on take-over and using humans as cattle. When a female alien kidnaps two kids, trouble for the aliens begins. Giant monster of earth, Gamera, comes to the rescue. However, Gamera must face the alien's giant critter—a monster swordfish, flying shark. Lots of scenes at Japan's Sea World too. **GAMERA: THE SUPER MONSTER** (1980) A little boy gets swept into the wild world of giant monsters, Gamera, as aliens attack our planet. The aliens bring a boatload of horrible giant monsters and its one fight of behemoths after another. Non-stop monster fighting sure to please the kids and kid in us! (Shout Factory)

HORROR CINEMA (20 Movies)—5 DVD Set Movies include **GIANT FROM THE UNKNOWN**, **BRIDE OF THE GORILLA**, **SHE DEMONS**, **ATTACK OF THE GIANT LEECHES**, **SOUND OF HORROR**, **BLACK DRAGONS**, **DEVIL'S PARTNER**, **NIGHT OF THE BLOOD BEAST**, **MONSTROSITY**, **BOWERY AT MIDNIGHT**, **BEAST FROM THE HAUNTED CAVE**, **CONDEMNED TO LIVE**, **CREATURE FROM THE HAUNTED SEA**, **BEAST OF YUCCA FLATS**, **THE CORPSE VANISHES**, **THE MONSTER MAKER**, **ONE BODY TOO MANY**, **THE SHE-BEAST**, **TEENAGE ZOMBIES** and **TORMENTED**.

JOHN STANLEY MEETS JACK THE RIPPER (1979-84) Two

DVD set featuring the classic "Mini-movies" from the Bay Area's "Creature Features!" The classic TV horror forum with host and actor John Stanley. Plus, appearances by Chuck Norris, Tora Tanaka, Richard Roundtree and more. John Stanley is a legendary horror host. (Creature Features)

KEYLIFE OF THE SECRET SERVICE (1936) Stars Lloyd Hughes, Sheila Manors, and Fuzzy Knight. An eccentric inventor master plans for futurist war weapons is stolen. Kelly of the secret service is called in on the case which leads to a creepy deserted mansion, hypnotism, Asian servants with ulterior motives and wild chills. (Alpha)

THE LAST DINOSAUR (1977) Richard Boone stars as a billionaire who has discovered the existence of a warm pocket in a volcano at the North Pole. Time has stood still there for millions of years. He gets his expedition together and strikes out to beg some dinosaur! (Warner Archives)

THE POINTING FINGER (1934) Stars John Stuart, Viola Keats and Leslie Perrins. A mystery-thriller with a cursed past. A family has some skeletons involving deception and murder in the family to acquire royalty and title. Similar in theme to 1939's **TOWER OF LONDON**. The evil of the past lives on for the family—is it supernatural or madness? (Warner Archives)

QUEEN OF BLOOD (1966) Stars John Saxon, Basil Rathbone, Judi Meredith, Dennis Hopper, Florence Marly (the alien/vampire) and Forrest J Ackerman. A group of astronauts go to explore a crash-landed spaceship on Mars. They discover an alien life form that looks like an exotic female human. On the trip home they soon discover that she is an interplanetary vampire, feeding off the blood the crew members and killing them. A few REALLY creepy scenes with Marly as the alien creature. Forrest J Ackerman makes a fun appearance too. (MGM)

RIPLEY'S BELIEVE IT OR NOT (1930s) The complete Vitaphone short features of **RIPLEY'S BELIEVE IT OR NOT** that began in 1930. The world's weirdest things presented in this nostalgic series on a two DVD set. (Warner Archives)

ROGER CORMAN HORROR COLLECTION Five cult classics from the King of Drive-In moviemaking—Roger Corman. This double disc set includes five Corman classics: **THE LITTLE SHOP OF HORRORS** (1960), **THE TERROR** (1963), **DEMENTIA 13** (1961), **SHE GODS OF SHARK REEF** and **SWAMP WOMEN!** (Allgro)

SANTO VS. THE KILLERS FROM OTHER WORLDS (1973) This one could have been called **SANTO VS. THE BLOB!** Aliens from another planet plan to take over the earth. They use a blob-like monster and Santo is our only hope of salvation from these fiends! In Spanish, no subtitles. (MexiCine)

THE TERROR (1963)—Blu Ray and DVD. Karloff in a Corman quackie that's really very good. The ghost of a dead woman romances a soldier. A young Jack Nicholson co-stars. Remastered. Finally a great print from 35mm! 2 discs. A Blu Ray and DVD. (HD Cinema)

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the **CREEPLY CLASSICS** ad in the issue of **SCARY MONSTERS** for mail ordering! If you have questions, feel free to call me, (724) 238-4317 or email creepyclassics@creepyclassics.com

The next **MONSTER BASH MOVIE CONFERENCE** brought to you by **CREEPLY CLASSICS** and **SCARY MONSTERS** is almost here. It's back to the crypt with vampires, vampires and more vampires! Meet your **SCARY MONSTERS** publisher in person—Dennis Drakienis hanging out with a huge line-up of classic movie vampires!

Don't worry, they'll leave him enough blood to get the next **SCARY MONSTERS** out and into your paws. The **MONSTER BASH** is a three day weekend not to be missed. It's the annual international gathering of fans and industry professionals this June 24-26. Then, get ready for **MONSTER BASH OCTOBER FEST** on October 22-23 this year! Keep up to date at www.monsterbashnews.com. (Monster) BASH! Wishes, Ron Adams

www.creepyclassics.com

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DVDs

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WAR OF THE SATALLITES (Roger Corman Triple Feature DVD Set \$25)
THE AURORA MONSTERS (Top Flight Full Length Documentary \$19.95)
THE BLACK SLEEP (1956/Beautiful crystal clear print with original
titles/Official Release from MGM/Chaney-Rathbone-Ligosi-Tor DVD 29.99)
CAPTURED IN CHINATOWN (1935/Alpha DVD 8.99)
COMEDY OF TERRORS/THE RAVEN (1963 double feature/Vincent
Price, Boris Karloff, Peter Lorre, Back in stock! MGM \$20)
DARK NIGHT OF THE SCARECROW (1981/Classic Made-For-TV
horror movie) (VCI DVD \$20)
DEMENTIA 13 (1981/Remastered DVD and Blu Ray - Two discs \$20)
DR. SATAN AND THE BLACK ARTS (1968/In Spanish, no subtitles
DVD \$15)
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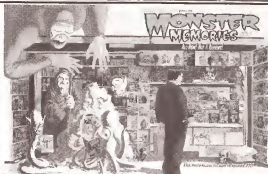
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80s Brawl cover



80s Collage cover

New! Just In! FAMOUS MONSTERS UNDERGROUND Number 1!

From the publisher of the New FAMOUS MONSTERS OF FILMLAND magazine comes a New magazine with a cutting edge. This first issue features 80s horror and much more! FAMOUS MONSTERS UNDERGROUND #1 features two different covers for the Scary Low Price of Only \$7.99 each plus shipping!

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The Lost! FAMOUS MONSTERS #70 !

Issues #70-79 of FAMOUS MONSTERS OF FILMLAND were never published. That is...until now! Now available the lost FAMOUS MONSTERS #70 is finally riding into town. This issue will continue where FM #69 left off in style and content. Get The Lost FAMOUS MONSTERS OF FILMLAND #70 for Only \$8.99 plus shipping! (The rare online dealer sticker variant cover for this issue is also available for \$8.99.)

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Just In! FAMOUS MONSTERS #256!

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A small scary supply in bootiful shape of the September 1971 issue of FM is now available. THE SHAPE OF THINGS TO COME IN HORRORWOOD, THE HOUSE THAT DRIPPED BLOOD and much more will be revealed in this vintage issue of FAMOUS MONSTERS OF FILMLAND #86 for Only \$21.00 plus shipping!

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How long has it been since you were really scared?

Just Found! WEIRD TALES OF THE MACABRE 1975 magazine!

Atlas Seaboard Periodicals were the same people who brought us MOVIE MONSTERS. WEIRD TALES OF THE MACABRE was Seaboard's attempt to get a piece of the horror comics magazine business from Warren, Marvel and Eerie Publications. This first issue besides featuring some scary black and white comics also features a film article on THE MANY HORRORS OF DAN CURTIS. Don't be scared dive into WEIRD TALES OF THE MACABRE Volume 1, Number 1 Jan. 1975 for Only \$9.00 plus shipping!

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At Last! Back In Stock! FAMOUS MONSTERS #250!

The long awaited issue, shrouded way too long in all kinds of scary stories and mysterious happenings; has finally arrived on the scare scene. This special issue published by the new publisher of FM features a full-length tribute to Forry. Visit A FAMOUS MONSTER IN FILMLAND in FAMOUS MONSTERS OF FILMLAND #250 for only \$10.00 plus shipping!

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Just In! SIVADS OF MARCH Book!

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Scary Signed Limited Edition! Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book!

You've read about Jim's upcoming book on Southern California horror hosts in these Scary pages and it's finally here! To celebrate the release and to give you Scary Readers something a little more special, Jim has agreed to sign and hand number the first 20 books that we offer. Don't delay get the Scary Signed Limited Edition Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book for the Scary Low Price of \$24.95 plus shipping!

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The second volume of Don Glut's 1970s comic book THE OCCULT FILES OF DOCTOR SPEKTOR has arrived. This volume features issues #8-12, as well as hard to find stories from GOLDEN COMICS DIGEST, MYSTERY COMICS DIGEST and SPINE-TINGLING TALES and other extras. THE OCCULT FILES OF DOCTOR SPEKTOR Volume Two is Only \$49.99 plus shipping! A Few Copies of Volume One are still available for \$49.99 plus shipping!

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Scary Sale! BELA LUGOSI DREAMS AND NIGHTMARES book!

For some unknown reason we have never offered this book in an ad in SCARY MONSTERS. While a full page ad of the publishers did appear and while we did have copies for sale of the book. All the copies of the book we had were sold at shows so no ad ever appeared because we were out of the books and never reordered copies. Finally you have a chance to purchase this 352 page hardcover book from 2007 and save 38% off its original price of \$39.95. Get this study on Bela's entire life with a focus on 1932-1956 today. BELA LUGOSI DREAMS AND NIGHTMARES is available now for the Scary Low Price of \$24.98 plus shipping!

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Just In! Signed! COUNT GREGORE DVDs!

You read about Count Gregore in SCARY MONSTERS #78 and also saw him on the cover but have you ever seen actual video of this horror host legend? Well, now you can! Each DVD is also signed by Count Gregore.

THE BEST OF COUNT GREGORE VOL. 1 is a two disc set featuring 50 years of pictures and video clips for Only \$21.98 plus shipping!

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Back In Stock! BELA LUGOSI's TALES FROM THE GRAVE #1!

The FIRST-BONE CHILLING ISSUE! of BELA LUGOSI's TALES FROM THE GRAVE comic book is here! This first issue features a coffin-load of creators familiar to Scary Readers including Scary Terry Beatty and Martin Powell! The full color comic features 48 pages and also an article by Lugosi expert Gary D. Rhodes. Bela is BACK in BELA LUGOSI'S TALES FROM THE GRAVE #1 Featuring a Basil Gogos cover for only \$4.99 each plus shipping!

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VAMPIRA The Movie!

THE SHOCKING TRUTH ABOUT HORROR'S FIRST HOST can be found in this new documentary. This new DVD features Malla "Vampira" Nurni, Forrest J Ackerman, Svengoolie, Zachery, Penny Dreadful, Cassandra "Elvira" Peterson and many more along with rare footage and even special features. Find out the Shocking Truth today in VAMPIRA The Movie on DVD at the Scary Low Price of \$9.98 (retail price is \$14.98) plus shipping!

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Just In! SCARLET THE FILM MAGAZINE No. 6 !

The latest issue of the new SCARLET THE FILM MAGAZINE has arrived and features LUGOSI'S FORGOTTEN HORROR PLAY and much more in SCARLET THE FILM MAGAZINE #6 for Only \$8.95 plus shipping!

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Autographed! From Silicone to the Silver Screen Memoirs of THE BLOB (1958) book!

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Just In! Official DRACULA Prop Ring!

This Collector's Edition replica has an antiqued metal finish with a reproduction stone and was cast from Corry's actual Dracula ring prop. You can now own and wear the Collectors Edition Prop Replica of the "Ring of Dracula" for Only \$54.98 plus shipping!

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Just In! CHAMBER OF HORRORS GUILLOTINE Model Kit!

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Monarch **NOSFERATU Glow Model!**

We've been trying to get this model in stock for a long time and finally have a clawful available. This All Plastic Assembly Kit from Monarch Model Corp. of **NOSFERATU** is the glow version and comes in a nice long Aurora-type box and when assembled as seen in the photo on your left looks like a vintage Aurora monster model. Get "THE MONSTER THAT GLOWS IN THE DARK" **NOSFERATU** for only \$29.98 plus shipping!

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Back In Stock! **WITCH Glow-in-the-Dark Model !**

Polar Lights is back with the classic **WITCH** kit with optional glow parts for scary glow-in-the-dark fun! Something special is cooking in the witch's kitchen and you'll find out when you assemble over 70 parts of the **WITCH** All Plastic Assembly Kit for Only \$19.98 plus shipping!

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The *Original* **MONSTER MODELS** are Almost Gone!

It may just seem like yesterday or maybe even 48 years or so ago since the last release of the famous original "Aurora" monster models that still to this day cause instant **MONSTER MEMORIES** but it has actually been 10 years since the last re-release. **MONSTER MODELS** are back and molded in light gray ready to build and paint just like you may have done in the early 1960s or 1970s or even 1990s but are now almost gone. The **CREATURE FROM THE BLACK LAGOON** and **FRANKENSTEIN** are still available while our small supply lasts for Only \$22.98 each plus shipping!

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Just In! **MONSTER BASH** magazine No. 11!

The latest scare-filled fun issue of MONSTER BASH magazine has finally arrived. Check out all the creepy contents listed on the cover! Creepy Classic Movies and more can be found in MONSTER BASH magazine No. 11 for only \$8.99 plus shipping!

Back Issues! MONSTER BASH #1, 2, 3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each

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HAUNTED GLO-HEAD MODELS!

Those haunted monster model heads from the 1970s are back to haunt your MONSTER MEMORIES. You don't even have to paint them if you don't want to since they glow in the dark and all you have to do is snap them together, no scary glue required. Collect all four; APEMAN, MUMMY, VAMPIRE and WEREWOLF for the Scary Low Price of \$12.98 each plus shipping! A Bonus Monster Sticker is included in each box!

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Just In! **THE FLY** Bobble-head!

Once it was human—even as you and I! Now it is a Wacky Wobbler™ Bobble-Head gone wild! For your own good we urge you to order THE FLY Bobble-Head for Only \$12.98 plus shipping! Don't forget to also order the INVASION OF THE SAUCER-MEN Bobble-head and start an invasion in your scary collection!

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What will the year 2011 bring?

THE TWILIGHT ZONE MYSTIC SEER Booble Head !

From THE TWILIGHT ZONE episode "Nick of Time" comes the MYSTIC SEER black & white bobble head. ASK ME A YES OR NO QUESTION. Do you need to purchase the MYSTIC SEER bobble head? YES and you can have one for the Scary Low Price of Only \$14.98 plus shipping! (Comes with fortune-telling cards!)

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New! Just In! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA

The next wave of new MONSTER SCENES



models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Rele



Price \$29.99) for the Scary Low Price of \$25.98 plus shipping!

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Just In! VAMPIRELLA #2 ! Only a few complete sets available!

The VAMPIRELLA revival continues with issue #2 of the new series. Once again we're offering all 4 regular variant covers of VAMPIRELLA #2 as one complete bloody set for Only \$15.98 plus shipping!

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Back In Stock! **FRANKENSTEIN** Monster Model!

FRANKENSTEIN is alive again as seen in the doorway scare-scene from the original monster movie. Yes, a brand new monster model is ready to build and display on the shelf next to your INVISIBLE MAN model. Open the door to a world of monster models with this new FRANKENSTEIN monster model for the Scary Low Price of Only \$29.98 (Retail Price \$34.99) plus shipping.



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Scary Sale! New Kit Added! **MONSTER SCENES** Monster Models!

Monster models are finally back on the scene. The MONSTER SCENES models haven't been seen since 1971 but finally thanks to MOEBIUS models you can finally start to own some of these ALL-PLASTIC SNAP TOGETHER CUSTOM BUILDER KITS.

Experience the Scary Fun of Real Monster Models with **DR. DEADLY**, **FRANKENSTEIN** and **THE VICTIM** for Only \$20.98 each (Retail price \$24.99 each) plus shipping.

GIANT INSECT, **THE PENDULUM** and just added to the lineup **THE HANGING CAGE** for Only \$25.98 each (Retail price \$29.99) plus shipping!

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Now Available! **VAMPIRELLA** ARCHIVES VOLUME ONE, TWO & THREE!



Wow! This is the collection many monster fans have been waiting for! You get an extra two issues more than most Archives Collections making this an even more of a Scary Deal. Volume One contains **VAMPIRELLA** MAGAZINES #1-7, Volume Two contains #8-14 and Volume Three contains #15-21. You can bite into these hard to find and expensive issues of **VAMPIRELLA** in **VAMPIRELLA ARCHIVES** Volume One, Volume Two and Volume Three for the Scary Low Price of **\$49.99** each plus shipping!

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Just In! Limited Tim Sale Edition! **VAMPIRELLA** #1!

Here's one last chance to obtain the first issue of the new **VAMPIRELLA** series. We've just gotten in the *Limited Tim Sale Edition* of **VAMPIRELLA** #1 for the Scary Low Price of Only **\$3.99** each plus shipping!

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Just In! **VAMPIRELLA** #3!

The **VAMPIRELLA** revival continues with issue #3 of the new series. Once again we're offering all 4 regular variant covers of **VAMPIRELLA** #3 as one complete bloody set for Only **\$15.96** plus shipping!

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Just In! Pre-Code Terror! **CRYPT OF HORROR VOL. 11**

The latest collection of pre-code horror comics presented in black and white from AC Comics crawls out of the crypt! Now featuring more pages of **HORROR** featuring **VAMPIRES! MONSTERS! GHOULS!** Lon Midnight is waiting to greet you in **CRYPT OF HORROR VOL. 11** for only **\$29.95** plus shipping!

A few copies of **CRYPT OF HORROR VOL. 9** are still available for **\$29.95** plus shipping!

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Just In! G-FAN #95 ! Plus! BACK ISSUES!

It is time to experience all of the giant movie monster and Godzilla-filled fun in the latest issue of G-FAN #95 for only \$5.95 plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each 77, 78, 79, 80, 82, 84, 86, 87, 88, 89, 90, 92, 93, 94 \$5.95 each #56, 68, 69 \$10.00 each plus shipping!

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Just In! SCREAM magazine #22 and back issues!

The latest issue of SCREAM magazine has arrived and features vampires and much more. SCREAM magazine #22 is Only \$7.95 plus shipping!

Back Issues In Stock! SCREAM magazine #17 (two different Creature covers available), 20, 21 \$7.95 each plus shipping.

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Just In! MAD SCIENTIST #22 and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the Newest MAD SCIENTIST issue is now available!

Get all the Scary Fun contained in the New MAD SCIENTIST #22 for only \$6.00 plus shipping!

Only a few copies of MAD SCIENTIST #16, 17, 18, 19, 20 and #21 are still available for only \$7.00 each plus shipping!

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Back In Stock! MIDNIGHT MARQUEE #77 !

A new print version of MIDNIGHT MARQUEE has arrived and the magazine is now in full color. THE DEADLY MANTIS and much more await in MIDNIGHT MARQUEE #77 for only \$10.00 plus shipping!

Back Issues! MIDNIGHT MARQUEE #65/66, 71/72 \$10.00 each Scary Sale! #37 (original cover price \$14.95) \$10.00 #52, 53, 54, 55, 56, 57 \$4.00 each MIDNIGHT MARQUEE MONSTERS Pictorials #59, 62 (original cover price \$10 each) \$6.00 each

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1992 Revival! CREEPY Book 1 and Book 2 !

We have a small scary supply of the 1992 Limited Series revival of CREEPY that ran for 4 issues. Have a CREEPY HOMECOMING with CREEPY Book 1 and Book 2 for Only \$8.00 each plus shipping!

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Just In! **ATLAS ERA STRANGE TALES Volume 4 !**

More STRANGE TALES OF STARTLING SUSPENSE! have arrived with the release of MARVEL MASTERWORKS ATLAS ERA STRANGE TALES Volume 4. This latest volume features issue numbers 31-39 in full color. ATLAS ERA STRANGE TALES Volume 4 is Only \$59.99 plus shipping!

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GODZILLA KINGDOM OF MONSTERS #1 comic book!

First Printing! GODZILLA is back in the kingdom of comic books and ready to roar his way into a regular new series. We have both covers A and B of GODZILLA KINGDOM OF MONSTERS #1 for sale as a set of 2 for \$7.98 for the set of 2 plus shipping or we will try and honor your choice of one of the covers for \$3.99 but can't guarantee this.

A few of...variant cover RI-A are available for \$6.00 each.

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SEVENTY-NINTH NECK-BITING BASH Issue! 124 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



New! CREEPY #5!

THE FINEST IN ILLUSTRATED HORROR is back with 46 ALL-NEW PAGES OF PURE TERROR! Thanks to Dark Horse Comics CREEPY is finally back. And CREEPY #5 is available today for Only \$4.99 plus shipping!

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Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is Only \$5.98 plus shipping!

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Back In Stock! CREEPY COLLECTOR CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for Only \$14.98 plus shipping!

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Original Warehouse copies! CREEPY #1, 2 & 3!

We just got in a small clawful of original warehouse copies of CREEPY magazine in an average condition of FINE or better. As always we will pick the best possible copy available when we receive your order.

COMICS TO GIVE YOU THE CREEPS! are back in their original state of the undead with CREEPY #1 for \$50.00; #2 for \$20.00 and #3 for \$15.00 plus shipping!

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New! Just In! The First Regular Issue! UNDYING MONSTERS #1 !

The new monster magazine devoted to those classic undying monsters and movies is back from the dead with its first regular issue. A PICTORIAL HOMAGE TO PAST HORROR, SCI-FI & FANTASY MEDIA awaits with NIGHT OF THE DEMON, CURSE OF THE FACELESS MAN, PAUL BLAISDELL: MONSTER MAKER; WHEN SMALL BECOME TALL, WE DIED LAUGHING and much more! Undying Monsters live in glossy b&w in UNDYING MONSTERS #1 for Only \$9.95 plus shipping!

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Just In! LITTLE SHOPPE OF HORRORS #26 !

The HANDS OF THE RIPPER and much more are ready to grab you in latest issue of LITTLE SHOPPE OF HORRORS, The Journal of Classic British Horror Films. Grab your copy of LITTLE SHOPPE OF HORRORS #26 for Only \$8.95 plus shipping!

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Just In! SCREAM THE HORROR MAGAZINE Issue 1 !

SCREAM, a HORROR MAGAZINE from the United Kingdom has arrived in the United States with issue 1. THE WOLFMAN, PIRAHNA 3D, JAWS and much more scream at you in SCREAM THE HORROR MAGAZINE Issue 1 for Only \$10.00 plus shipping!

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Now Available! VINCENT PRICE PRESENTS #24, 25, 26, 27 & 28 Comic Books!

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Just In! BORIS KARLOFF TALES OF MYSTERY Volume Five!

The latest archive collection is now available and collects issues #17 through #32 of BORIS KARLOFF TALES OF MYSTERY. Boris is waiting to guide you through BORIS KARLOFF TALES OF MYSTERY VOLUME FIVE for only \$49.99 plus shipping!

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Just In! CREEPY ARCHIVES VOLUME NINE!

The ninth CREEPY volume is here! CREEPY ARCHIVES VOLUME NINE collects the complete creepy contents of issues #42-45 of Warren's CREEPY magazine for the Scary Low Price of \$49.99 plus shipping!

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KOLCHAK THE NIGHT STALKER FILES #1 and #2 and more!

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Still Available! KOLCHAK: The Night Strangler

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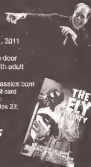
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The second issue of GODZILLA KINGDOM OF MONSTERS has arrived. We have both covers A and B of GODZILLA KINGDOM OF MONSTERS #2 for sale as a set of 2 for \$7.98 for the set of 2 plus shipping or we will try and honor your choice of one of the covers for \$3.99 but can't guarantee this.

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